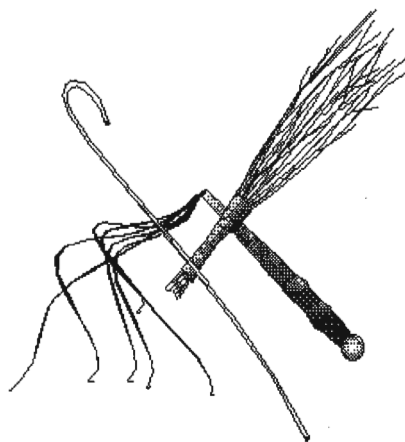


**BANNED AND BURNED IN 1924**



**A GUIDE TO  
THE CORRECTION  
OF YOUNG GENTLEMEN**

*The Successful Administration of Physical  
Discipline to Males—by Females!*

**WRITTEN BY A LADY**

**OVER 30 ILLUSTRATIONS**

**FIRST EVER PUBLICATION**

# A GUIDE TO THE CORRECTION OF YOUNG GENTLEMEN

or,

*The Successful Administration Of  
Physical Discipline To Males,  
By Females*

WRITTEN BY A LADY



WITH ILLUSTRATIONS BY A FORMER PUPIL

Reprinted from the original Private Edition of 1924

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To  
APHRODITE  
PHILOMASTRIX

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## INTRODUCTION TO THE 1991 REPRINT

THE HISTORY OF *A Guide to the Correction of Young Gentlemen* is a tale of survival by purest chance against all the odds. Few books can have had such an unpromising start in life. First produced, if not precisely published, in 1924—in a private edition limited to 100 copies, dark green morocco bindings with over thirty hand-drawn illustrations\*—not a single copy had been sold or distributed to customers before the entire consignment, together with much else, was seized by police in a raid on the privately-owned printing works belonging to eccentric dilettante publisher Gerald Percival Hamer. This was situated in the converted stables of a manor house in Etchingham, East Sussex, the estate belonging to Hamer and inherited by him from his father.

The raid, which appears to have been based on “information received”, took place on October 5th, 1924, and succeeded in netting, in addition to all 100 copies of *A Guide to the Correction of Young Gentlemen* (plus the printer’s proofs and all plates), several thousand other “forbidden” volumes, including part of the stock of the recently deceased Charles Carrington, erotic publisher of Paris, with whom the *Guide* appears to hold no other connection. It is certainly the type of volume he would have been delighted to publish, but Carrington died in 1922 and it cannot have been written before 1923 at the earliest, for reasons to be explained shortly.

Following the judgement—and the sentences—the Court ordered all the erotic material seized from Hamer’s house to be burned; and this, so far as is known, was done. In this *auto-da-fé* of the self-righteous—so typical of its era—much perished that is irreclaimable, including the *Guide*, singled out for particular opprobrium by the Judge\*\* in his summing-up, which was reported at considerable length in the newspapers. So ferocious were his remarks that it was commonly believed that the prisoners received, between them, an extra five years’ prison because of this one item of evidence.

Yet, as the reader will discover for him- or herself, there is nothing that could be called strictly obscene within the pages of this small volume. Forbidden

\* According to evidence given at the trial of Hamer and Norris.

\*\* Mr Justice Ticehurst, later Lord Justice Woodhelves (d. 1940).



words and gross terminology—that is, the usual sorts of gross terminology—are conspicuous only by their absence. It is written in a serious tone, and with a fair style; and nominally appears to treat upon a subject about which the public has always had a curious, prurient and hypocritical fascination: the corporal punishment of juveniles, specifically boys.

On the face of it, *A Guide to the Correction of Young Gentlemen* is a manual designed to assist women to terrorise and oppress any immature males under their jurisdiction—it is nothing more or less than a Corporal Punishment Cookbook, not the first of this genre but possibly the most single-minded ever composed, and if its apparent purpose were to be taken at face value, such would indeed be a moral crime deserving strong censure, if no worse. Today we take it as read that to beat children “for their own good” is probably harmful, and may even be wicked; and all the signs are that one day soon it may even become illegal, as it already has in Sweden. The Publishers do not wish to enter the lists of this argument upon either side; what cannot be disputed is that Flagellationism exists, as a long-known and well-defined sphere of sexual activity; and that throughout most of its documented history it has drawn its imagery almost exclusively—Sacher-Masoch apart—from childhood\*\*\*.

Today, the most visibly practised form of what may more broadly be termed Disciplinism is more strongly drawn from other sources, not particularly (at least, not prominently) juvenile: a blend of *Uncle Tom's Cabin*, equestrianism and *The Rocky Horror Show*, as much fashion as fetish, and, overall, strongly American in tone. But until quite recently, certainly for British people, it was otherwise (and may well still be the case). The Mother Country version of the Discipline *œuvre* is resonant with memories from school and home: the swishy cane, the maternal slipper, the smell of chalk-dust and fear, bending over, bare bottoms, and so on. Historically—and until very recently—the lives of British children have been so saturated with the culture of corporal punishment, that in this country at least such an image-set is not only understandable, it is, or was, inevitable. In such a culture—which perhaps reached its apogee between 1850 and, say, 1939—it is, we suppose, just possible that an obsessive and grotesquely naive personality might conceive that a manual for would-be boy-floggers would be a serious contribution to the canon of pedagogical knowledge.

Even a cursory reading of this book will make it clear that the *Guide* was actually—and even archly—written with no such end in view. It is certainly a manual instructing in the philosophies and techniques of corporal punishment, but the intended “subjects” of the treatment are quite obviously adult males:

\*\*\* With Jean-Jacques Rousseau's being the most well-known instance. *À propos*, Sigmund Freud's most famous essay on the pathology (in his view) of this partiality is titled *A Child is being beaten*.

clients of those professional ladies who were in business centuries ago (as Cleland's *Fanny Hill* authenticates), are today known as Dominatrices, and who administer, in exchange for currency of the realm in moderately large quantities, short-term disciplinary *régimes* of similar (if less refined and attenuated) sorts as those commended and described within the *Guide*. A code has been employed—but an obvious one. The author makes it explicitly clear, over and over again—particularly in Chapter Two—who are the real subjects of the dissertation: it simply cannot be mistaken.

That said, for some reason the defence lawyers in the trial failed to bring most of the key exculpatory passages to the attention of the Court; and with the clear conviction of the Judge that the *Guide* was what it said it was—and his subsequent strong direction along these lines to the jurymen—it all went badly for the defendants. Particularly harmful were the illustrations: simple, even naive, many (though not all) of them bear the hallmarks of Hamer's various known styles (though he denied their authorship), but what proved especially damning was that they depicted juvenile males in the various humiliating or flagellatory situations. In a prominent place at the end of the Foreword, the author makes it clear that this is purely to serve the underlying child-based imagery which lies at the core of much of the Flagellant fantasy—and not because children are the intended targets or victims. But the Judge chose to disbelieve, and so directed the jury. Hamer was convicted on all the specimen charges against him, and was sentenced to a total of eleven years' penal servitude (he was released after seven years and died in 1937). James Henry Norris, a general dealer, of Hendon, was convicted of two charges of knowingly offering for sale indecent or obscene material (under the 1899 Act), and was awarded three years' prison. That dealt with the illustrator, publisher, printer, binder, warehouseman and distributor (Hamer was all of these), and an unfortunate trader in erotica who happened to be present at the time of the raid and who otherwise might not have been apprehended at all.

However the author of *A Guide to the Correction of Young Gentlemen* was never brought to trial. He—it was assumed the authorship was male—was never identified; and not too vigorously pursued. Already the police had a cast-iron case, the prosecution went splendidly, and the chief defendant, the wretched Hamer, received an exemplary sentence. It was a satisfactory ending, from the point of view of Authority.

AT THE TIME Hamer and Norris were standing in the dock, the author and originator of *A Guide to the Correction of Young Gentlemen* was already in jail: in Holloway Prison for women, to be specific, serving a sentence of four years for a

string of public-morality convictions. Alice Kerr-Sutherland (1870-1939) ran an elegant and flourishing flagellation brothel in St James Street between the years 1915-20, catering exclusively for aristocratic and wealthy cognoscenti (it is thought George, Marquis of Milford Haven and elder brother of the late Earl Mountbatten, was one of her most regular visitors). Alas, one of her titled clientele betrayed her, and she was convicted of various disorderly-house crimes (the severity of the sentence was due to its being her third such conviction). She was known to be a close associate of Hamer, and for various reasons—including other extant examples of her style—it is now believed that authorship of the *Guide* may reasonably be attributed to her.

Alice Kerr-Sutherland was, in many ways, a close British contemporary of the Viennese Edith Cadiveç, whose conviction for child-brothel crimes related to flagellation was a sensation of the early '20s. Miss Kerr-Sutherland was never formally convicted of any such crimes, but nevertheless unlike most professional dominatrices of the period she had come to her craft via the real thing—in other words, she appears to have worked for many years as a genuine governess to genuine children, in genuine households and genuine institutions. She seems to have made the cross-over in about 1900-04, and such was her skill and her ferocity as a lady disciplinarian (one can only speculate how she developed such levels of refinement; perhaps the *Guide* is “truer” than one imagines—at least, a true reflection of the nature of Alice Kerr-Sutherland's obsession, if not her actual experiences as a pedagogue) that from the first she prospered, if that is the term.

Her sudden abandonment of the profession of (real) Governess may be connected with her manner of leaving her last position: for an eight-month period starting in November 1898 she served as Assistant Matron in the St Mary Capel Home for Orphans, Nuneaton, Bedfordshire. In August of the following year she resigned under a cloud; and the *Nuneaton Advertiser* of the day refers, in the briefest possible manner, to allegations of “harsh punishment”. However nothing more was said of the matter. The next we hear of her is ten years later, at the time of her first conviction, in 1908, for running a disorderly house in Bristol (oddly enough, in Clifton Terrace, only a few doors away from where Mrs Walter Smith, the notorious “girl-flogger of Clifton”, operated during the '60s of the previous century). On that occasion (the *Bristol Evening Herald* reported) a serving captain in a famous regiment of fusiliers was found in her apartment, kneeling strapped to a bench, with his trousers removed and the marks of physical chastisement clearly visible on his posterior.

She is known to have been an associate of Hamer's because in 1912 they are both named as directors of a small publishing company called Dolomite Press

(why it was so called is not known). But the real reason for connecting her with the authorship of the *Guide to the Correction of Young Gentlemen* is based on other examples of her writing style—on this very subject—which have survived. For some years Alice Kerr-Sutherland appears to have been genuinely confused about the nature of her real profession; at all events, while she was practising as a prostitute in Bristol, she was simultaneously advertising in quite respectable scholastic periodicals, as a specialist in the correction of disruptive or unacceptable behaviour in boys. In an odd reprise of the way Mrs Walter Smith was finally exposed to public notoriety, a popular magazine—*John Bull*—sent for her “prospectus” and published it. It exists to this day, despite the destruction, by Zeppelin in 1917, of much of the *John Bull* archive. The subject matter is virtually identical. The philosophy (minus the mysticism, which appears to have been added later, possibly as a result of Hamer’s influence—he had been a friend of Sir Richard Burton in his youth) is also the same: boys must be thrashed and shamed if they are to grow up to be men. Even much of the phraseology is unchanged. It was probably as a result of this exposé in *John Bull* that Kerr-Sutherland’s Clifton establishment was raided. At all events an examination of both documents can leave the impartial observer in no doubt: the same hand, and mind, conceived both. Alice Kerr-Sutherland is the authoress of *A Guide to the Correction of Young Gentlemen*, though Hamer probably illustrated it, and the publication of it as a collector’s volume was almost certainly his idea. He was an eroticist unashamed, and a cynic, but there is every evidence that she meant it—almost.

After her release from prison she emigrated to the Dominion (as it was then) of South Africa. She never married, and, as far as is known, had no children of her own.

ALL THIS BEING SO, and every one of the copies of the *Guide to the Correction of Young Gentlemen* being accounted for, what is the provenance of the volume you now hold? We wish we knew. It came into our possession under curious circumstances (which we are bound not to reveal) over two years ago, in 1989. There are only two possible explanations for the continued existence of a book that was supposed to have been obliterated in 1924 (not even the British Museum possesses a copy): one is that more than 100 copies were in fact run off Hamer’s presses—it would not be the first time that this has happened with a supposedly “limited” edition—or (and this was our supplier’s theory), it was purloined by one of the jurymen at the 1928 trial. The story we have been told is that one of the members of that jury was, by profession, a conjurer; he was also a connoisseur of flagellation and, instantly recognising the *Guide* as a classic of its type—when it was passed around the jury for the first time—determined to

effect a substitute, presumably by manufacturing a passable lookalike (at least from the outside), and giving this back to the Clerk of the Court instead of the genuine volume on a later jury viewing, while the real *Guide* was quietly pocketed. If this is true—it does not seem impossible, only unlikely—the devious jurymen must have been the last normally to examine evidence, since had the dummy been passed to another jury member the subterfuge must have been detected. It is a charming story, but on the whole we prefer our theory of an illicit extra few copies printed: it would have been so much easier; and here, as in so much else, Occam's Razor\*\*\*\* must apply.

In many ways *A Guide to the Correction of Young Gentlemen* is a forerunner of Terence Sellers' *The Correct Sadist*, with which it stands serious comparison. From the point of view of the connoisseur of Traditional Flagellation, it is a more complete and certainly more dedicated work. The styles are not to be compared—how could they be, with more than fifty years between them?—but while Ms. Sellers undertakes (and largely succeeds) to define the partnership between masochist and sadist (as she terms them) in candid, descriptive, even poetic language, *A Guide to the Correction of Young Gentlemen* is far less highfalutin, less poetic certainly, but contains, in its obsessiveness and in the old-fashioned precision of its style, an intellect equally concentrated, and—to those influenced by such expressions of opinion—equally stirring.

For this 1991 reprint we have entirely re-typeset the book (some pages of our master copy have been damaged by damp); but we have adhered to the original page sizing, and of course we have restored and used the original illustrations, which, naive—even childish—though they are, possess a certain power, and harmonise exquisitely with the text passages they illustrate. The sympathy on this subject between author and illustrator is clear and impressive. What was the relationship between Kerr-Sutherland and Hamer? We cannot say with certainty, but we note that the drawings are credited to “a Former Pupil”, so perhaps we may at least make an educated guess.

## THE PUBLISHERS

\*\*\*\* “Hypotheses are not to be multiplied without necessity.”

A GUIDE TO  
THE CORRECTION  
OF YOUNG GENTLEMEN



# FOREWORD

I have written this *Guide*, not because I dislike or despise the male sex, but because of strong reasons to the contrary. I admire the male virtues of courage, honesty, inventiveness, optimism and single-mindedness, but I have come to believe that such qualities, on which the future of the Empire depends—as they have always depended and never more so than during the recent terrible years—are falling into scarcity, with all the peril to our race and culture that such an event forbodes.

The reason for this—in my opinion—disastrous slide, is that people are forgetting how to bring up young males. The nonsense talked about sex equality serves to muddy many pools, and obscure many once invincible truths; and the growing insistence on treating girls as boys has so far produced, as any but a fool might have foreseen, the treatment of boys as girls: that is, with excessive (for most boys) leniency. Females being, by and large, far more mature than males of the same age, at any stage of their lives until the thirtieth year or thereabouts, they respond readily to appeals to their intelligence and sense of decency. With a few exceptions, girls do not need physical rigour in their upbringing; strictness, yes, but not—as a rule—corporeal correction. Not so with males.

Young gentlemen respond to *régimes* based on Spartan principles, provided they realise it is intended for their own good—no boy of spirit will suffer bullying gladly or without resentment. I am not a bully, nor do I propose *régimes* based exclusively on fear. Boys, perhaps even more than girls, respond to love with great and touching effect, and the loving course should always be the first chosen. But if it fails, as with boys and their culture it so often will, then other measures should be taken without hesitation. I refer to punishment; more specifically, to the Rod in its many forms, in my opinion as necessary a part of a young gentleman's upbringing as plentiful food, a good deal of sleep, healthy exercise, a sound religious teaching, and hard work.

The use of the Rod enjoys an extensive literature, but to my knowledge no practical guide has yet been written for the female who has charge of young men, who cares for their future development of character—and yet knows next to nothing of what is involved in applying a physical punishment. Women tend to shy away, if not wholly from physical discipline, then from its use on boys older than about ten. Beyond that age (the feeling seems to be) boys are too large and man-



like to be managed in this way and the task had better be left to men—as it almost always is, often with poor results. The truth is that most youths react unsatisfactorily to being beaten by older males, and more unsatisfactorily still to being beaten by males not much older than themselves. Even when a reasonable disparity of ages is present, in contemplating the image of the schoolmaster chastising his pupil one has a sense of two males locked in combat—not a punishment, but a duel. It is purely an affair of strength, taking most of its symbolism from the rude and unrefined example of Nature. The Master—the reigning bull—thrashes ever harder in his increasing determination to make the culprit—the youthful challenger—cry; the object of this, in turn, being to demoralise the challenger and so remove the likelihood of a second challenge. The culprit, on the other hand, bites his lip, grits his teeth, clenches his muscles and holds his breath in order not to afford his Master this ultimate victory. By *not* weeping, he keeps the spirit of the challenge alive. Both modes of behaviour lead to extremes of punishment, and while the capacity to endure is certainly enhanced, often into heroic dimensions, no other discernible improvement to the character is recorded.

It is a very different state of affairs when a youth is whipped by a female. The argument that physical strength is a *sine qua non* is shewn to be specious, for females have far less strength than males. Yet any female, if she knows what she is doing, has confidence in the moral correctness of her actions and is not without a store of courage of her own, can bring a youth to a state of genuine, freely-weeping penitence with the expenditure of about half the physical effort required by a man to achieve a comparable end (if indeed he is able to do so at all without descending into brutality). She achieves this because of her greater sensitivity to character, nuance and atmosphere, to her keener awareness of the properties of shame, and above all to the simple fact that she is a woman. Being a woman, she is generally able to make the affair one of sorrowful confrontation, reluctant but resolute decision, quiet command and inexorable, measured execution. Within a properly calculated atmosphere—which involves attention to detail that few schoolmasters I have known would dream of considering—she can administer punishments far more finely attuned to the complex equation formed by the exact quality of the offence and the character and history of the delinquent. Being more appropriate and precisely pitched, like the violin note that makes the crystal sing on the sideboard, these punishments do their work more efficiently. They have a reformative effect.

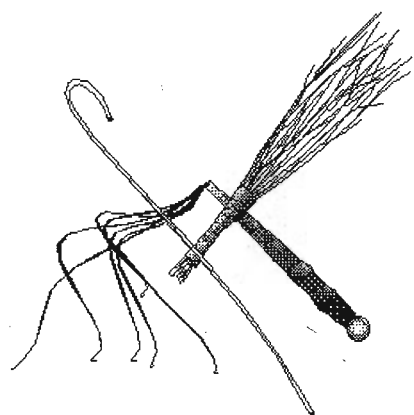
A second, and frequently-quoted, reason for female hesitation to administer corporal punishment to males, even when it is plainly needed, is the question of propriety. Can it be right for a woman to command a male of maybe sixteen years of age (or older) to strip in her presence? Even to strip him herself? My answer is that of course it is right. We women have charge of all human life from its earliest

stages, and during that time we have to perform many deeds that might be considered ignoble, even indecent; it is our destiny and our responsibility. There is nothing an unclothed male of any age can display that any but the most sheltered maiden lady cannot have seen before—in any case, having seen what there is to see on more than a few occasions, it loses whatever salacious interest it might be supposed to have and becomes merely another appurtenance of the body. Exposure of the buttocks, and of the private parts, is a matter of shame, certainly—the culprit's, not yours—and it should be freely exploited whenever appropriate. We are, after all, *in loco parentis*. The third reason for hesitation is the fear, among some females, that a strapping youth will be physically too much for her to handle should the spell of dominance be broken and the notion of mutiny come into his head. This fear has some merit, and later on in this Guide I have supplied various remedies for these particular situations. I shall add this: a Governess who gives her commands as if she expects to be obeyed, will be obeyed—ninety-nine times out of a hundred. The other time she can make herself be obeyed.

Using this Guide as a work of reference and also as a tutorial, any woman can discover virtually all she needs to know in order to apply a well-tailored *régime* of discipline and occasional corporal punishment to any male placed under her care. She is his Mistress in all things, and makes herself such, so that before long her word becomes his command (or should), and to please her, to anticipate her will, a matter of overwhelming importance. She achieves this by a judicious mixture of love and praise, where merited, and admonishment and punishment, also where merited. She rewards honesty, cleanliness, gallantry and repentance. She punishes dishonesty, dirtiness, laziness, cowardice, obduracy and especially recidivism. She bestows holidays and prizes in return for hard work diligently executed—and imposes penances of various weights when her clearly defined standards are not met. She kisses often—and smacks no less often. She must be like a Demiurge, dispensing Justice; and if it is weighted overall towards the severe side, this is only in the interests of discipline, and provided it is consistent all but a few boys instinctively accept it.

Those to whom she will administer this discipline, whose lives she will wholly rule, may be any age at all, since for complicated reasons—discussed in the second chapter—many males are not able to sustain the maturity of character which enables them successfully to manage their affairs, without occasional reminders of the fate that traditionally befalls bad boys. However, although all ages may be involved, I have in this Guide followed a convention: the scenes that illustrate its pages plainly shew adolescent culprits. I have arranged this because it is as a naughty boy of fourteen years or less that you must perceive your pupil at all times—and, no less importantly, how he must be made to see himself.

**The Authoress**



CHAPTER ONE

## THE TRIPLE GODDESS

IT IS SAID THAT THE Great Goddess of ancient times was worshipped in three aspects: Maiden, Mother and Crone. Each of these corresponded, Sir James Frazer tells us<sup>1</sup>, to a recognised phase of the moon—waxing, full and waning—and was additionally a primitive acknowledgement of the Mediterranean fertility cycle with its three seasons: spring, summer and winter. One may also observe that the number of the Fates (*Grææ*) was also three, and that from earliest times there were considered to be three states of existence: Heaven, Earth and the Underworld (Purgatory is an early mediæval invention).

Closer to our own doorsteps, the native myths of the British islands—dating from the Bronze Age, it is now thought—also stress the mystical Trinity, to the virtual exclusion of all other magic numbers save nine (three times three): the three precious objects that must be won; the three great tasks to be completed by some mighty warrior; the three fruits which must be placed in the magic cauldron; and so on<sup>2</sup>. British myth openly acknowledges the Great Goddess in all three of her ancient aspects—Bronwen the maiden, Arianrhod the Matron, and the terrifying hag Ceridwen, incarnated under another of her names, Morgan or Morrigan, in Sir Thomas Malory's *Mort d'Arthur*. In *Macbeth*, the number of the witches on the blasted heath is also three, and one is a maiden, one a matron and the third a beldame.

The most widely-known exemplar today of the ancient world's tritheism is of course Father, Son and Holy Ghost, the threefold face of God according to Christian doctrine, though not to Jews or Mahomedans. However it is maintained, by some, that the real Holy Trinity of the great western religion has never

1. *The Golden Bough*

2. The word *triad* comes into our language from ancient Welsh tradition, and originally meant a bardic poem concerning "Three Things". Even more interestingly, ancient Welsh law permits a man to chastise his wife with a birch-rod, providing he administers three strokes only—no more, no less.

truly been the triply-aspected male<sup>3</sup>, but Father, Mother and Child, with the Mother most often invoked by worshippers and the Father well-nigh invisible<sup>4</sup>. The same authorities also claim that this represents but a stage in a long drawn-out reversion to the original all-female trinity that held sway throughout the Pelasgian world before the Greeks came to Greece.

The marked mystical—or, to use the correct word, magical—symbolism of the triply-aspected Goddess is entirely reflected in the three distinct “faces” of Aphrodite Philomastrix, Our Lady of the Scourge. I call these the *Nurse*, the *Mistress* and the *Dame*. The real definitions are a good deal broader than the simple titles might suggest, and correspond in some ways to the system of “dream archetypes” that Professor Jung has so interestingly set forth in his recently-published works.

The superior Governess will recognise that she contains within herself all three Personalities, and should be able to deploy the appropriate one in every circumstance. An understanding, not only of the magical tripartite principle, but of the Personalities themselves, is therefore essential.

Let me define the three Aspects more closely.

### THE NURSE

*The Nurse* is young, pretty and frequently good-humoured; but, rather arbitrarily, can alter her mood in a moment; from jolly play-partner and confidante into a perilous Queen of the Nursery—often, in the process, taking her subjects entirely at unawares. She is perhaps not yet utterly confident of her power, and cannot suppress the small half-smile of pure satisfaction which appears whenever she finds herself exercising ultimate authority with complete and unchallenged success. She is really too young and pretty easily to appear stern; but nonetheless she tries and sometimes succeeds. Perhaps in the realisation that hers is the least openly frightening of the three Aspects, she compensates by chastising as hard as any, in her own style, and in her own setting. When provoked, she can be no less merciless than the Dame.

She is indeed none other than that Paphian Venus said, in some legends, to

3. Now thought to be transmogrifications of the major Gods of the ancient Hindoos, imported over perhaps a millennium into the Mediterranean world whence comes our own culture, by way of Greece, where they were known as Zeus, Poseidon, and Hades

4. While of questionable validity when applied to northern (Protestant) Europe, the theory clearly holds within the Latin countries, and also in Ireland, where the older form of Christianity persists, at least in the southern part.

have invented corporal punishment. Here is a favourite theme of many painters down the centuries: the icily calm young woman with the chubby, naked boy across her lap, struggling as he undergoes a brisk chastisement. Sometimes Cupid's immortal mother uses the palm of her fair hand; in other depictions her instrument of correction is a small birch-rod, reflecting that variant of the story which says that, at the crucial moment, a hand (whose?) appeared from Heaven proffering the plangent twigs<sup>5</sup> already neatly bunched and tied. This Arcadian vision is precisely echoed in an nearly equal number of paintings, supposedly of a religious nature, in which, while Venus has been replaced by the Virgin, and Cupid by the Infant Jesus, every other detail is the same.

Nursery punishments are brisk and usually summary: culprits may be ordered into position, but they are just as likely to be physically overpowered—do not forget that in myth the Maiden divides into two sister-aspects, of which one is Artemis, the Moon Maid, the pitiless Huntress, as strong as any warrior alive. When angered she will fight; and being who she is, is sure to win. This reluctance to stand on ceremony is partly due to a lingering and rather appealing uncertainty whether her commands will be obeyed; but she is also notoriously impatient, and does not care to be kept waiting. She is not always just, but injustice is a sword with two edges—the guilty are also sometimes pardoned when they least expect it.

Her impulsive nature therefore dictates the Nurse's characteristic style of chastisement—almost always across the knees, or one of the close relatives of this most ancient and intimate of punishment postures—and this in turn pre-supposes the weapons she is most likely to favour: her own palm, a slipper, or a hairbrush, all objects likely to be close at hand. These might be thought the mildest of all corrective implements (and so they are, by any absolute criterion), and a spanking the mildest form of "lower" corporal punishment (which it usually is), but a rather young woman is most likely to have rather young children under her care; and to a boy whose age has not yet reached double figures, the effect of a determined slipper is likely to prove relatively as distressing as that of its harsher relative, the taws, applied to an adolescent.

She carries out every untrussing operation herself with brisk efficiency—for who knows better where each of a boy's buttons and bows are to be found than the nurserymaid who dressed him that very morning?

Her domain may be defined as any place set specifically aside for the upbringing of children. Since these need not necessarily be her own offspring, we can see

5. Another version has a twig breaking off from the tree under which she sits—a birch, of course—and falling gently to earth within her grasp, thus bringing inspiration at the crucial moment. The original sin of the hapless God of Love has never been explained, but we need not fear injustice.

that our definition of the Nurse's theatre of operations (to use the soldier's language for a moment) may reasonably be extended to include, not only nurseries *per se*, but also the domestic household, and even the smaller village school, whose mistress may well be only a few years older than the eldest of her pupils.

She is also incarnated as a strict elder sister, or the more imperious type of school prefect.

The Nurse is more immediately concerned with the physical well-being of her charges than either of the other Aspects. As Nurse, she is a full-time pædiotrophe, responsible for her charges' diet, sleeping hours, toilet-training, personal cleanliness, and other related intimacies; and for her convenience in this respect she makes sure they are clothed in ways that allow her free and unhindered access to any part of their bodies whenever she wishes (she is of course expert in the small humiliations of the nursery or the kindergarten, many of which involve clothing, or the lack of it). At her hands they receive the first elements of their education; and from her they learn all their good habits, while she continually does her energetic best to dissuade them from the bad ones.

The personality and character of the Nurse, not to mention her techniques, appurtenances and surroundings, should be invoked under two specific sets of circumstances: firstly, when the boy really is of nursery (rather than schoolroom) age; or secondly—and most often—when you have decided that for various reasons he should be treated as if he were.

## THE MISTRESS

*The Mistress*, or fully mature incarnation of the Triple Goddess, is the Aspect most frequently encountered by the pupil. She is Woman at her most authoritative—in terms of mental force and powers of both perception and command, the most formidable human being alive. Always in control, always just, and nearly always calm, the Mistress dominates the pupil utterly. Indeed, she awes him to the marrow of his bones.

She is learned beyond imagining. She always knows when truth is being told, or a lie attempted. She is an educator, a mentor and a guide. She is of course the pupil's mother—or rather, the mother he needs, since too many real mothers are reluctant to attempt severity with their own children, even when it is needed; whereas a modest level of detachment is usually enough to weaken this most foolish of maternal impulses and allow wholesome discipline to be applied without fear of any subsequent loss of affection. The Mistress welcomes affection honestly given, and will return it; but she does not need it. She has her duty to perform, and she will carry it out whether or not her pupils love her in the process.



PLATE I: THE GOVERNESS

*Her approach is a mixture of sorrowful but stern confrontation, reluctant yet resolute decision, quiet command and inexorable, measured execution. Within a properly calculated atmosphere, she can administer punishments far more finely attuned to the complex equation formed by the exact quality of the offence and the character and history of the delinquent.*



I call her the Mistress because this is almost always her specific role. Mostly she appears as a pedagogue: the mistress of a school, or her close cousin, the governess. At other times we see her as the dominatrix of a household: the unsentimental Aunt, the grave Stepmother, the severe Mother. Her most tyrannical aspect is that of Matron, the absolute ruler of a corrective institution for juveniles.

The Mistress has a vast range of sanctions and punishments at her disposal. More importantly, she has the knowledge, experience and sensitivity to prescribe them with the utmost accuracy, the smallest details carefully applied to achieve some concrete aim in the task of improving the character of a difficult or intractable youth. Everything she decrees has a purpose, even if she is the only one who can see it at the time. She does not threaten—she promises and predicts. She is herself the fulfiller of her own predictions, and executrix of her own commands. Although she may on special occasions decree assistance from others, she does not need it for herself; it is simply another ordained nuance, another voice in the corrective concerto she composes afresh for each occasion.

She is expert in all modes of punishment, and varies her techniques to suit cases. Sometimes she will smack a bare bottom nursery-fashion—particularly when she wishes to inject a certain quality of shame into the proceedings (over and above the shame of being physically punished in the first place, to which she seldom fails to draw the culprit's attention).

Mostly, however, her chastisements are of "schoolroom" type, administered with Strap, Birch or Cane. With these three instruments—the Minor Trinity, as I call them—her expertise is unsurpassed, her ability to calculate a just and appropriate award unerring, her accuracy phenomenal, her determination absolute.

She also possesses the artistic appreciation of a true connoisseur, and takes private æsthetic pleasure, not (like the Dame) in cruelty and intimidation, but in the poetic, pictorial or musical aspects of a carefully staged correction. To her, it is a ballet full of graceful movements, exquisite visual arrangements and stirring, symphonic music. A geometrician would exclaim aloud in pleasure at the loveliness of the curve formed by her forearm and the rod she wields at the instant of descent—Hogarth's "Line of Beauty" indeed. A carefully untrussed bottom, framed below and above between soft folds of pale cloth, is to her like a gorgeous pink-and-white flower, or a perfect peach displayed in a napkin. She is alive to sensuality, and plays upon it as an instrument; but no trace of bawdiness or open voluptuousness ever taints her operations. She is not a Sacred Prostitute, but an anointed Priestess, a medium; she commands, but is herself commanded by a Higher Power, of which she forms a part, and of whom she is the present representative.

She is a Mistress of Ritual, comprehending that the slow and deliberate pace, the measured litany and the prescribed costumes, settings and liturgies of these

ancient ceremonies serve to preserve and renew the Mystery—of which she is celebrant—and thereby to honour the Great Goddess, of whom she is a servant. She does not readily resort to overpowering a culprit if defiance should raise a faltering head, recognising verbal domination as the only trustworthy kind; but if it prove necessary, she can and will employ her considerable physical powers, in the process offering a rare glimpse of her awesome capacity for rage.

The Mistress has a deeper intellectual understanding of the properties of Shame than the other Aspects, and is a thoughtful and effective exponent of the various (non-corporeal) techniques used for this vital purpose. Above all, she knows that Shame is of greater final importance to the longstanding *remembrance* of a chastisement than any Pain experienced. *À propos*, she generally requires a culprit humbly and promptly to prepare his own person for chastisement, but now and again will choose instead herself to carry out the decreed amount of *rétrousser et baiser*<sup>6</sup>, which she performs with the facility of the Nurse. She has the full range of schoolroom postures at her call, does not hesitate to employ restraints (human or inanimate) wherever necessary, and will certainly not shrink from inflicting severe corporal punishment under the most shameful of all circumstances—on the bare bottom, before witnesses of the opposite sex—when this supreme penalty is called for and the necessary means are to hand.

### THE DAME

The most fearsome of the three Aspects of Aphrodite Philomatrix is the *Dame*—Discipline's Hecate, the cold and heartless Hag, concerned, not with the improvement of the character of those under her rule, or the elegant performance of an ancient Eleusinian Mystery, but simply and exclusively with being obeyed. I call her the Dame, not only because of the children's Pantomime character (drawn from a universal model we can all recognise), but because the great exemplar of the whipping crone is the cross old woman so often found in the Dame Schools of the last century and earlier.

*For brandishing the rod, she doth begin  
To Loose the brogues, the stripling's late delight;  
And down they drop; appears his dainty skin,  
Fair as the furry coat of whitest ermilin...  
But ah! what pen his piteous plight may trace?*

6. Tucking up and taking down.

*Or what device his loud laments explain—  
 The form uncouth of his disguised face—  
 The pallid hue that dyes his looks amain—  
 The plenteous shower that doth his cheek distain?  
 When he, in abject wise, implores the dame,  
 Ne hopeth aught of sweet reprieve to gain;  
 Or when from high she levels well her aim,  
 And, through the thatch, his cries each falling stroke proclaim<sup>7</sup>.*

There is little mercy, or even patience, in such a *régime*; and the rule of the Dame should be reserved for the “bad cases” that deserve it. A sound flogging is her first as well as her last reaction to wrongdoing. Justice does not greatly concern her—she is beyond such refinements. All that matters to her is not to have her will crossed in even the minutest respect. She is both arbitrary and cruel, and takes considerable satisfaction in laying low those who fall under her rod. The only way for a pupil to ‘scape whipping is to obey—instantly. Even then he may not escape, because the occasional arbitrariness of her youth (when she appeared as the Nurse) and the capacity for tactical fury (which she occasionally employed in her character as Mistress) have now been magnified into a senescent unreasonableness; though there is nothing venerable or withered about her physical strength.

The Dame needs no excuses or justification for administering a flogging, beyond her own opinion that is probably necessary and certainly desirable. The relentless application of the birch causes her no misgivings: on the contrary, she is wholly expert at this craft, seeks opportunities to display it, and does not trouble to conceal her enjoyment. She prefers the grosser effects: the shrill, hopeless pleas of a penitent are like love-poems in her ears; the swishy percussions of the rod, interpolated with heartbreaking *roulades* and *glissandi*, the sweetest of musics. To use a maligned and misunderstood word in its correct sense—for once—she is a sadist. Yet she is necessary.

Her favourite instrument is the venerable birch-rod, almost to the exclusion of all other weapons. She administers whippings, not in the grave, ceremonious—even courtly—manner of the Mistress, but in a blur of verbal and physical violence: denouncing; threatening; seizing; untrussing; forcing into position, and finally, laying on the astonishing fusillade of strokes which bite deep and reduce even the most hardened of juvenile criminals to instant, abject submission. If she deigns to order him to prepare, she does so in a harsh and furious manner which turns his blood to water, even while he fumbles frantically with his buttons in an

7. WILLIAM SHENSTONE *The Schoolmistress*.

effort to obey as rapidly as possible.

Here I should prefer to enter a *caveat*: whenever I have visited other establishments of the same general type as my own, I have all too often noticed that the Dame—who ought, in my opinion, to make an appearance only when specifically summoned by some circumstance involving deviant behaviour or a wretchedly deficient character—is invoked incontinently. In some houses and schools she seems to be a permanent fixture, and the white, frightened, defeated faces of the pupils confirm it. With this, I am openly at odds. If you inaugurate a relationship with a pupil by an immediate display of ferocity, what will you do if the pupil's conduct later worsens? You cannot harden your manner, because it is already as grim as can be. You cannot whip more strictly, because you are already habitually whipping as vigorously as you can. In a phrase, you have no reserves of duress, which is why I only invoke the Dame on special occasions, or for fixed periods—for example, when a pupil's conduct has been so unremittingly bad, despite admonishment and reasonable chastisement, that I decide to try the effect of a specially punitive *régime*.

Special *régimes* of this type call for many specific alterations (of surroundings, furniture, equipment, routine and overall style), but the vital ingredient is the personality of the governess. Where before she blended the sharp and the sweet in due measure, now she is wholly transformed into a terrifying flagellatrix, an ogress devoid of mercy and capable, if crossed even for a moment, of the most stupendous rages and the most painful and prolonged punishments.

#### INVOKING THE GODDESS

The dedicated and successful Governess should be able to assume any of the three fundamental personalities at need, though it is generally best if each separate pupil sees only one, or at most two, sides. If you have several pupils at once under your charge, then of course one Aspect must emerge overall, and that is generally the Mistress. Hers is also the personality you should adopt on those occasions where you meet a pupil—or potential pupil—for the first time.

You are not bound to any one Aspect. There will be many occasions when a transformation will be appropriate, even necessary. Some punishments, for example, involve treating the pupil as if he were much younger than he really is; here the Mistress may be replaced by the Nurse *pro tem*. Sometimes you will wish to be very, very angry, even demonic, in order to crush latent opposition or to punish a particular offence—so the Mistress gives way to the Dame for the necessary period of time, reverting only when the period of “penal servitude” has been concluded or the original offence expiated.

The thoughtful reader will have noted occasions when one “face” begins to overlap with another. The Nurse, in her role as junior schoolteacher, is already on the threshold of changing Aspect, and begins to display many of the Mistress’s qualities. The Mistress, when she quells mutiny by means of fury and summary violence, temporarily puts on on the mantle of the Dame, if not her traditional crone appearance. The vital skill lies in assessing the true nature of the new pupil, and invoking the correct set of circumstances—including your choice of ruling entity—to match him.



## CHAPTER TWO

# *THE ETERNAL BOY*

**T**he condition of boyhood persists in males far longer than many women imagine—in some cases, it is a permanent part of their characters. What do I mean by boyhood?

In this case it has little to do with the actual age, and everything to do with the characteristics that popular tradition attaches: merriment; the capacity for mischief; the wish to be a hero; the tendency to shew off, or towards extravagant behaviour generally; an uneasiness about girls, too often manifested in domineering or contemptuous attitudes; physical courage and the urge to take risks, to dare (or at least the desire to possess those qualities); and personal generosity. That is the picture sentiment attaches—we may garnish it if we like with well-loved accessories like spinning-tops, hoops, catapults, muddy knees, torn jackets... and our image is complete. The Boy: a little devil, to be sure, but one who loves his mother and will fight any youth who is horrid to his sister—and if he's thrashed for fighting, he'll take his whipping "like a man" and so, despite the intended disgrace, keep his honour.

Much of this is genuine—we all know, or have known, young gentlemen who fit this picture more or less exactly, give or take a detail or two. Unfortunately it is only part of the story (to be fair, let us admit that all little girls are not sweet, elfin creatures who are kind to animals and pray every night for the poor children of India). Some boys are greedy, or idle, or defiant, or sly, or dirty; some are bullies, others thieves, a great many are habitual liars. Some are highly intelligent but waste their talents—or deprave them; others are stupid but well-meaning, who genuinely cannot understand some of the things you say; or who cannot help forgetting orders you have given.

We can see that, as with all human affairs, there is infinite variety in the raw material. But we have not really moved closer to a definition of the condition of boyhood. I suggest that it is this: the meridian that distinguishes the Man from the Boy is not age, but the willing assumption of responsibility, for himself as well as for others. The Man makes his own decisions after mature consideration, and carries them through as best he can. If they go well, he rightly takes the credit. If they go astray, the blame is his and he accepts it instantly.

The irresponsible Boy, on the other hand, does not wish to be answerable for his own actions, let alone for others'; he turns a blind eye to Destiny, ignores warning signs, disobeys commands—and when Nemesis strikes, his fall is low indeed. Yet he is content with this bargain. For him, life is a matter of play, and the tiresome intervals between play. When playing he closes his mind to all else; when not playing he thinks only of the next time he will be allowed to play. He will chance his luck, and accept occasional humiliating reverses (in the long term, anyway; in the short term he may not be so sanguine) in exchange for not being burdened with the cares that maturity brings. In other words, although he may be fully grown, and not outwardly a boy at all, he continues to rely wholly—and futilely—on external authorities to impose the discipline he knows he needs but cannot administer to himself. The problem is that, aside from matrimonial partners, the suitably empowered outside authorities are no longer available.

Here is a fellow who drinks too much. His doctors have warned him, his family have warned him, his friends are falling away from him, but nobody any longer has the power to *make* him abstain, and in the end he drinks himself to death—all for the want of the proper external authority to which, were it available, he would gladly submit.

This man gambles: he has lost his fortune, and is contemplating embezzlement in order to acquire—and then lose—another. He stands on the very brink of disaster. Like the drunkard, he yearns for an all-powerful, outside force to *make* him stop, but cannot find one, takes the plunge, and is extinguished.

Your role is to provide that external, demiurgic force in the life of the Boy, to take responsibility for him *on condition that he allows you to train him—by whatever means you choose—ultimately to take responsibility for himself*. It is a grave task, and can be a long one, and it is not to be undertaken lightly; but it can be achieved, and though I have had my failures I have done so, hundreds of times.

## NAUGHTY BOYS

Most crimes committed by boys are minor: thoughtlessness, carelessness, clumsiness, loudness, untidiness and so on. Most young gentlemen do at least some of these things now and again—they would not be human if they did not—but we do not call them “naughty boys” unless they seem to commit most of them most of the time, or perhaps repeat one particular offence again and again. Boys who fall into these last two categories are, we like to say, “naughty”, a “handful”, a “little devil”, a “brat”—note that these terms betray a diminishing level of affection for the culprit.

The correct approach of the Governess to these matters is to admonish, or

punish, naughty *acts*—singleton offences with no particular case history attached—according to the measure of the offence; but to punish *naughtiness as a character deficiency* with much greater rigour. In the same way, Magistrates in our Police Courts take into consideration previous convictions, particularly for the same offence, whenever they pass sentence on a newly-convicted person. If he has a history of committing this same crime, or of crime generally, his sentence is likely to be much heavier.

### BAD BOYS

Some boyish crimes are far from venal. Bullying is one I particularly abhor, dirtiness another. Cowardice—though one must distinguish carefully between this and lack of self-confidence—and coarseness or obscenity are also reprehensible. Even worse, to my mind, is dishonesty—lying and stealing. Boys who commit any of these offences, or display any of these characteristics, are “bad boys”, and for them I reserve the severest treatment. These young gentlemen make the acquaintance of the Dame far more often than their fellows—but they deserve to.

### UNUSUAL BOYS

Boys are oddly touching creatures. I have known some voluntarily confess to offences of which I had, until that moment, been unaware. When asked why he has now “owned up”, such a culprit always replies, usually with some embarrassment, that the offence has been on his conscience, meaning that he has felt spiritually unbalanced without the just corollary of a correction for his misdeed. Naturally I always administer the appropriate correction—I shall be cheating him if I do not—not failing to add an extra portion for failing to confess sooner. But I also let him see, by my manner and by other signals<sup>8</sup>, that he has earned my approval in at least one important way.

Other boys deliberately transgress in order to discover how far you will go, and how much they can endure. For them, the earning and receiving of correction is a fascinating personal tournament. I am always willing to oblige such youths by going as far down this road as they wish—I am able to go further than they, and generally do so, as a curative.

8. For example, one may reduce the component of shame always present in a chastisement to lower than usual proportions (the culprit, by coming forward, has earned this remission) and increasing the number or force of the strokes. It is a great mistake to remit the punishment either entirely or in part, since the inference drawn is that all penalties can be escaped provided one makes a frank confession of guilt.



## GIRL-BOYS

Then there are the occasional boys whom I discover to own finer characters than those who have consigned them to my care seem to realise. Sweet-natured, gentle or timid boys—or boys whose femininity of looks, body and nature makes those around them uneasy or contemptuous—are safe in my hands. I do not punish the innocent, but try to build their confidence, to give them pride in things of which until now they have been told to feel ashamed.

The truth is that some young gentlemen would rather they had been born young ladies: they cannot admit this openly, because in the male world to confess as much would lead to instant ostracism if not worse; but they cannot conceal it either, and by preferring the company of girls, and soft, feminine clothing, and by flinching during the rough pursuits to which all boys, willing or no, are occasionally heirs, they attract opprobrium.

Such boys weep too readily for their fellows' tastes—weeping is a great crime among boys unless it is generally admitted that circumstances left little choice—and are hounded for that reason. Their schoolfellows scorn them, the master displays embarrassment and contempt, and in time the parents send them to me.

Do they expect me to thrash femininity out of their sons? I, who am a woman? I do not, as it happens, consider femininity a condition to be despised or automatically punished, least of all in males. Just as there are girls who had rather been boys—we all know examples of the type—there are boys who, in a kinder world, would have been born into the gender more suited to their dispositions.

Such a boy is instantly recognisable: he arrives, apprehensive and wide-eyed in his stiff jacket and sharply-pressed grey trousers, with scrubbed knees and shoes polished to a brilliant gleam; his hair is cut short and his ears stick out. But I watch him, noticing how he walks, and turns his head, I observe the long eyelashes, and the lips, and I say to myself: "Here, surely, is a girl in the body of a boy", and I am seldom wrong.

This boy may not confess his secret longings to his parents or siblings, but he confesses to me—I make it easy for him to do so, and in a later chapter I explain how this is done. And once he has confessed, I give him his heart's desire and both dress and treat him as a girl. I call him by his girl's name.

Before long I see confidence building. Schoolwork improves dramatically and even the first small manifestations of a healthy mischievousness begin to make an appearance. These, naturally, are punished, in modes appropriate for the female sex.

## HOW BOYS COME INTO MY CARE

All Governesses have their own ways of attracting pupils. In my case it is personal reputation followed by private recommendation. I think that this is the best method of all, if one can achieve it. Other Governesses I know advertise in the better schools guides. Some are registered with the well-known agencies. It is, I believe, a mistake to advertise in the popular women's papers.

The parent, guardian or responsible person usually writes to me directly, stating the nature of the problem. I study the letter, and write back, saying whether or not I am willing to take on the case; my fees, other conditions, and so forth. If the client does not like my charges or any of my other terms, he or she is at liberty not to continue the correspondence, and some do not. If, however, my proposals and terms are found agreeable, then contracts<sup>9</sup> are exchanged and the subject of all this diligence and expense is delivered into my charge.

If the initial letter is obscure concerning the real nature of the problem, I reply asking *the boy himself* to write to me, describing his difficulties with authority from his own point of view. Only then do I make a decision.

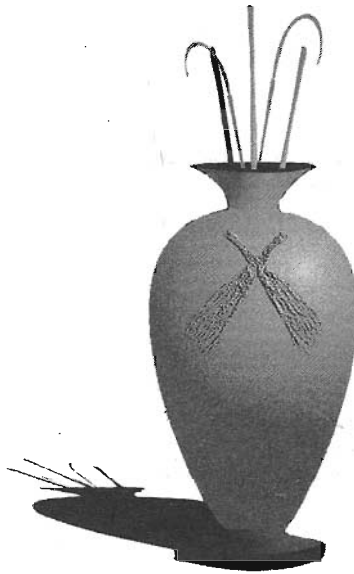
I prefer to accept pupils as boarders. Fees are high because of the cost of engaging extra domestic staff, yet I favour this arrangement because it affords no chance that while outside my *ægis* my pupil will be re-contaminated by the very influences which sent him to me in the first place—with most of the day's work wasted in the process.

It is can be difficult to explain this to some parents and guardians, who apparently see only the expense of a resident course of uncertain duration: but the truth is that the course, being uninterrupted, can be made many times more intense and efficacious; so shorter in duration; and so less costly. Other arrangements are false economies.

Nonetheless circumstances sometimes combine to prohibit the pupil coming to me as a boarder. If the case is urgent, or if it intrigues me in some fashion, or if I feel a challenge, I will accept a day pupil. My only stipulation is that it must be for a whole working day—not an hour less. Shorter periods of time are insufficient to allow such factors as the building of an atmosphere to take reasonable effect. Any reader will see that the small sanction of standing a boy in the corner—which should be for at least an hour if it is to do any lasting good—is simply unavailable if, in half an hour's time, the family motor-car will arrive to whisk the standee away to a place where his every whim will be indulged, and the recent brief shame

9. See Appendix B

forgotten. To do my best work, I must have all my tools and techniques available at all times. Even a day is too short, but something at least can be achieved within a well-regulated ten-hour period which will still be there tomorrow, with good fortune.



### CHAPTER THREE.

## A CLOSED WORLD

THE GOVERNESS STANDS *in loco Deæ*, and her son Cupid, as ever, languishes *in statu pupillari*. But where does this elegant and ageless ritual opposition of feminine and masculine principles, with its foreordained result, take place? If it is a play, where and what is the stage? If it is a mystical or religious rite, in which temple or church (we already know before whose altar) is it celebrated? What are the surroundings, and how do they act upon the Principals? What part, if any, does the physical environment play in the proceedings that unfold?

The key to effecting profound improvement in the character of a delinquent within the shortest possible time is to have complete control of his life. This is why I greatly prefer pupils as boarders. What one aims for is a closed world—all outside influences kept at bay.

At first the pupil's memory of places and people in the world outside is fresh, and he has difficulty settling down. Gradually, however, as he is kept busy with other matters and emotions, he learns to rely upon me, and to a certain extent, upon himself. The distractions pass from his mind. It is at this point that real progress can begin.

The arrangement and purpose of whatever chambers or rooms you may have available is therefore of considerable importance. It is safe to say that you will always need much more space than you can imagine. However if you are a professional Governess applying a severe custodial *régime*, then it is simply a matter of reserving a certain part of the house, and denying your pupil access to any other part. An entire upper floor can be set aside, for example, provided it is already fitted with a bathroom and a lavatory, consists of no less than three rooms (two at a pinch), and that access to and from it can be secured. Any potentially distracting views—a city street, for example—should be blanked off with locked blinds. Use electric light instead.

Into this area the difficult young gentleman is confined. Here he stays, passing from room to room at appropriate times, throughout the period of the course. If it be thought harmful to keep a boy immured for what may be weeks or even months at a time (I would agree that it is not desirable), then he may be taken for daily walks under close supervision, discreetly leashed if necessary, and under no circumstances permitted to speak to strangers. Sojourns of this type have only one

purpose—exercise and fresh air: they are not for social intercourse<sup>10</sup>.

Whatever the number of rooms available, or the overall arrangement, a Corrective Suite should be as large as possible: mine, for example, consists of my entire house, minus the servants' quarters, and the kitchens, and one or two service rooms of special purpose. Rooms should be set aside for the following purposes:

## THE BEDROOM

The Bedroom, obviously enough, is where the young gentleman sleeps, dresses, and keeps his clothes. It is more "his" room than anywhere else within the suite, but even here he is not private, since his Governess also has full access, at any time she chooses, and with no obligation to knock. Nevertheless the Bedroom is "home", his retreat. He is sometimes allowed to go there if he weeps after a beating, to command himself, wipe his eyes, grimace at the reflection of his new stripes in the mirror, and re-dress himself properly. He may also be punished there, particularly if the Nurse is in command—the Bedroom is almost solely her domain—and the offence is related somehow to the tidiness of his room, the well-kept condition of his clothes, or the pristine condition of his body; or otherwise. Sending to bed, with or without an ancillary thrashing, is a common penalty for misbehaviour.

Under extreme punitive conditions—in other words, a special *régime* with the Dame in charge—a pupil's bedroom should be no more than a cell, in the monastic if not quite the judicial sense: bare boards; a brass or iron cot with a firm mattress and regularly-laundered bedclothes<sup>11</sup>, a plain table and chair for the eating of meals, no mirror, a minimal set of clothing in a deal closet. You may place framed moral aphorisms on the wall if you wish; and if the boy has been brought up in the Christian faith, and his guardians wish it, he may also have some of that creed's accepted symbols in his room. No other inessentials or luxuries are allowed. A birch-rod may be hung prominently on the wall, in the fashion of pre-war German households, as a permanently visible further enjoinder to amend undesirable behaviour.

Under normal conditions of residence, a bedroom may be rather less austere, though it must still be kept free of decoration or frippery, and of course neat and

10. I omitted to consider another reason I have found for taking a pupil for a walk during the daytime. An "impromptu" spanking administered in front of other children, nannies and passers-by, can have an effect out of all proportion to the severity of the blows, which need not be great.

11. Out of context perhaps but necessary for hygienic reasons: in any case there is no reason why young gentlemen thus situated should not do their own laundry—privileged youths from wealthy backgrounds may thus be taught a proper respect for the servant classes, and it saves money as well.

## THE BEDROOM

tidy at all times. Boys living-in under normal conditions of residence are normally allowed possession of a personal diary. The mirror over the chest of drawers is in a plain wood frame, and the bed has a blanket, which may be of the woven type provided the pattern is not too gay.

If a pupil is made to undergo an infantile régime<sup>12</sup> for a period of time, then the bedroom, clearly enough, must be transformed into a nursery. Every other item of furniture and equipment must also be made appropriate for very young children of unusually large size.

The bedroom is always lockable, and you retain the only key.

## THE SITTING-ROOM

If the bedroom is "his" room, then the sitting-room or reception parlour is "yours"—it is the centre and focal point of your presence within the small, closed world he inhabits. It is also one of the two natural domains of the Mistress—the other being the Schoolroom.

In appearance, it is a desirable and comfortable, even an elegant room; the fittings and furniture should be of the best affordable quality, though in quiet feminine taste. There may be pictures on the walls, and a vase should be kept filled with flowers. The furniture should include at least one armchair, and a fair-sized settee (ottomans are excellent), with, if possible, a matching pouffe. There should also be a tall wall-cabinet; this should not be glass-fronted.

A professional Governess limited to two rooms and therefore unable easily to accept resident pupils will at least be able to furnish herself with a well-appointed sitting-room, where she can receive visitors in elegant and comfortable surroundings.

She will also use her room as a place of praise and reward, for good conduct or hard work; and for admonishment and occasional punishment, especially for those offences that a Mother (or Stepmother), rather than a Schoolmistress, Governess or Nurserymaid, might be called upon to correct—moral crimes, particularly.

On the first of these occasions the culprit will learn, if he has not already guessed, the alternative purposes of the ottoman and the pouffe; and the mysterious contents of the tall, polished wall-cabinet—the solemn unlocking of which appears to cause him such anxiety.

12. This punishment is explained on page 101.

## THE SCHOOLROOM

In many ways the Schoolroom is the most important chamber in the entire suite—it should certainly be the largest—since no other room is so patently dedicated to the maintenance of order and discipline. Schoolrooms, nominally places of learning, are also, as everybody will admit, where personal catastrophe can befall in unforgettable ways.

I feel sure that a classroom is the one room I do not need to describe so I shall merely list the accepted items of furniture and equipment, many if not all of which may be dispensed with at a pinch.

There should be school desks and chairs, a larger desk for yourself, a blackboard, a three or four-legged stool three feet in height, a revolving globe of the world, schoolbooks, slates and chalk—and, against one wall, the household Rod Closet. Where else should this be kept but in a room so intimately associated with rods, punishments and humiliations? Although rods and implements of correction are to hand in all rooms this is where most such items properly belong, together with any other punitive items.

If possible, the desk and chair set should be of the type that are fixed together on a common base, so making a single unit. These are excellent aids to correct posture when inflicting those punishments which require the culprit to stoop or bend forwards: the seat confines the legs and a culprit can easily be restrained face down with a firm pressure between the shoulders. If you cannot acquire such desks, then the pupil will have to bend over a chair, or simply touch his toes, to receive punishments with taws or cane. Both of these are commonly used postures but they depend on stoicism: corporal punishment of this gravity can make considerable demands on the will-power of a culprit—which in my experience some young gentlemen are not always able to fulfil!

## THE PUNISHMENT ROOM

It is only possible to have a proper Punishment chamber when the suite of rooms at your disposal numbers is no less than four. It is, I suppose, a luxury, to set aside a room specially for whipping; but it is a luxury to which one rapidly grows accustomed. At all events, I would not be without mine—I should rather do without my drawing-room, I think.

A chamber specially used for this sombre purpose is not as unusual as some might think. In most households where corporal punishment is in force, especially those from the middle or higher classes, it is commonly found that a particular room in the house is regularly employed, whatever its other purpose, for the

administration of domestic physical punishment. Mothers apply the slipper or hairbrush in the privacy of their own or the culprit's bedroom. Fathers send the guilty to their studies. Sometimes beatings are inflicted in the hall, before the servants and the entire family; sometimes in the nursery or schoolroom (if there is one); occasionally at some outside location such as a summer-house or wood-shed. The infuriated parent says "Go!" and the drooping culprit departs. No location needs to be specified. It is an understood thing.

Rooms that have no purpose other than the infliction of physical punishment are, however, very rarely found in domestic circumstances. The only places they are encountered is within corrective institutions, reformatories, prisons and the like, and there they are drab and intimidating chambers, harshly or gloomily lit, with perhaps a birching-stool or a trestle the only furniture, and the only wall-decoration a framed and yellowing list of the regulations under which thrashings are to be administered. Here the Dame holds sway.

I call this type of chamber a "dungeon", and you can see why. No doubt it has its place, and incorrigibles should certainly make an acquaintance with circumstances similar to these if the need arises; but it is no place to bring a culprit unless the degradation of his character has reached calamitous depths and urgent corrective action is required.

And yet there is a clear requirement for a special chamber in your house whence the culprit is taken, or sent, in the full apprehension that on this occasion at least the chastisement he is about to receive will be much more severe than usual: a place to punish the really serious offences, or the really naughty boys; not every day, but when no other course will serve.

The moral effect of a slow promenade down a long corridor towards a dreaded door—or an equally reluctant ascent of several flights of stairs—can easily be comprehended.

I can do no better at this stage than describe my own punishment chamber, which I call the Lady Chapel.

This is not blasphemy on my part. It is a chapel to the Lady (the Lady I serve) in her aspect as Aphrodite Philomastrix. It is a room dedicated to the use of the birch-rod so closely associated with her, the rod she plucked from the air with which to chastise her son, and so bestowed upon humankind another primary tool—like Fire—with which to master our destiny.

It is a modestly-sized room, fourteen feet long by twelve feet wide, but it is large enough for its purpose and is dominated by the large stained-glass window I had made some years ago, a depiction of the Paphian Venus in the usual pose with Cupid. The glassworker was able to copy almost exactly the face of the famous Venus of Botticelli, for which purpose I acquired a half-size print.



It is an extremely beautiful window. Its softly coloured light falls squarely on the birching-block, which is in general shape and design like the one formerly used at Christ's Hospital except that mine is furnished with heavy brass studs for restraint straps (I keep the straps apart in order to preserve the elegance of the block; they are easily snapped into place if required).

Another refinement of the earlier design is the padded platform for kneeling. This is not kindness—the discomfort of bruised knees can undermine the pure effect of a birching.

I also keep the rods here, in pickle.

## THE USE OF THE ROOMS

So now we have our four chambers, each playing its part in the daily life of the pupils, and each dedicated to some aspect of the corrective *régime*. How do they work and interact together?

The pupil spends his nights in the bedroom, and also takes his meals there<sup>13</sup>. In the mornings he goes into the schoolroom, where his education continues. At tea-time he may join you in your sitting-room, before retiring to his own room once again to do his preparation and eat his evening meal before bath and bedtime.

If he commits an offence related to the condition of his room, or his clothes, or his person, he is punished by the Nurse in her own style, in his own bedroom.

If the offence is repeated or exacerbated—to the point where its just correction falls beyond the Nurse's immediate remit—the offence will be referred to the Mistress/Mother, who will interview him in her sitting-room and, if chastisement is to be administered, either do so on the spot, or send him to his bedroom, whence she will in due course follow.

If he commits an offence of a moral nature, again it is she who will inflict the required degree of justice. Notwithstanding the comfort and elegance of the sitting-room, maternal punishments, in my understanding, need not be one whit less severe than any other kind; and I take care to make any culprit share my view.

If he commits an offence, or displays a shortcoming of a purely scholastic nature, this is dealt with by the Mistress in the schoolroom. If, at any time, he goes beyond what is "naughty" into what is "bad", he is sent or marched to the punishment room, there to undergo the sharpest correction in my power to bestow.

13. Older boys may be allowed to dine with you in your own dining-room if they have been very well-behaved, but this privilege should instantly be withdrawn if conduct is at any time less than gentlemanly.

## ASSISTANTS

The services of a trained assistant are not within the reach of every Governess's purse—for that matter, many who could afford to pay the wages of this type of specialised servant prefer to work without help of any kind, and I do not say in principle that this is wrong. Nevertheless I strongly urge my readers to consider it, since expert assistance at vital moments can make a very great deal of difference to the quality and effectiveness of a correction: once or twice, I am prepared to admit, a punishment could not have been inflicted at all without this type of willing and capable assistance.

In the olden days, of course, it was an understood thing that a culprit would resist a whipping if he or she could. One of the primary duties of ushers in boys' schools was to seize, untruss and hold down those sentenced to undergo a taste of the Master's rod. In charity hospitals, reformatories and some girls' schools, the use of the rod would have been quite impossible without the ready availability of maidservants, all of whom were chosen for their sturdiness and lack of false modesty, which they needed, since for a great deal of the time their duties resembled those of the public school ushers. In those days, horsing—that is, holding a pupil on the back of a stooping assistant—was the commonest punishment posture, and quite obviously without the presence of a third party able and willing to act *in loco equus* it would have been quite unavailable to mistresses and orphanage dames. Doubtless these worthy ladies would have managed to inflict their whippings some other way—there are dozens if not more of other postures—but in fact I share this prejudice, since there is no doubt that a properly horsed culprit is presented at exactly the right angle and height for physical punishment to be applied to the bottom.

So the obvious first uses for a trained assistant include both the quelling and the proper, orderly presentation for punishment, of culprits. Even when no rebelliousness has been shewn, to be held down for chastisement adds a level of intimidation to the event. Even more importantly, it adds a strong quantity of extra shame to the proceedings, since being held down, or physically restrained, implies that the culprit is not thought brave enough, or stoical enough, to maintain his presentation without assistance—which also implies that the whipping is going to be an exceptionally severe one.

But there are other values to be set on the presence, within the *salle à fouetter*, of an assistant. She may take an active part in the preparation of a culprit, especially on those judicial occasions when the Mistress considers that such low work is properly beneath her standing. Culprits fear being told to strip. Even more, they fear to be stripped by the Mistress. Most of all, I think, they hate to be stripped by a maid at the orders of her Mistress, and in her presence.

The maid may act as a neophyte in other ways—passing the various rods in their correct order of use, applying *ad hoc* restraints, counting the strokes; and other uses. Underlying all these is the shame her presence continuously invokes. In the boy's normal hierarchy of terrors associated with corporal punishment, to be whipped in front of female witnesses surely ranks among the highest.

Having thus made the case for the acquiring of a personal assistant of this calibre, there is no getting away from the fact that such jewels are not easy to find. Any young woman in my employment should be physically sturdy—strong enough to horse even a large and healthy young gentleman, since although it has fallen out of fashion everywhere else, I still adhere to this posture as the “queen” of positions, and will employ it whenever possible, certainly for the formal administration of the birch.

If she is strong enough for that task, she will *ipso facto* be strong enough for the less demanding (but still taxing) task of holding down a recalcitrant culprit, say, across a table, or an ottoman. Any girl can learn how to strip a male culprit from waist to knees, of course.

Discretion is another quality on which a premium may be set, but good wages, good conditions and convivial work all serve to reinforce an assistant's conviction that if all this is to be had for the price of holding her tongue—why then, she'll do it. But the main *desideratum* is strength, which usually means physical size. Luckily there are a number of rather large young women in the world; I do not ask that they be comely, only that they be prepared to use their muscles and bulk in my service, and in the ways that I command.

Do I allow or require my assistants (I have had several) themselves to inflict corporal punishment? Some girls ardently desire to whip the culprits, while others are more than content to assist in such ceremonies, and to see them performed. And of course one does not desire one's role as chief flagellatrix to be usurped: each whipping is a Treatment, almost in the medical sense, and a thrashing of the wrong type administered in the wrong way and at the wrong time to the wrong pupil can have disastrous consequences.

My rule of thumb is: to have no rule. Like Lord Nelson at Copenhagen, I turn a blind eye to any spankings or slipperings my assistants might inflict, for their own reasons of discipline, when they are alone with the pupil. I would not allow a maid to make use of the cane, or the taws, and certainly not the birch. But if the boy is being irksome, and I am not there, and a flat-backed hairbrush or pliable slipper is to hand—I do not worry over what may come to pass.

Finally, a well-run establishment will also need a minimum complement of domestic staff: a cook and housemaid generally suffice.

## CHAPTER FOUR

# CLOTHING AND THE RÉGIME

THE GREAT IMPORTANCE of correct clothing at all times—and for all parties—cannot be overestimated. There is a magic in apparel that transcends any practical value it might be supposed to possess. Actors know this well: like were-beasts they put on the skin of the character they play and find that its effect is in two directions—outwards, and inwards. An actor robed like a king has already gone some way towards persuading himself—and the audience—that such is what he is. In small ways, they react to him as if he were genuinely of royal blood. He in his turn feels it, and it increases his own growing belief that he really *is* the person whose clothes he wears; and his increased confidence in the role in turn acts further upon the audience—and so the cycle continues.

The necessity of appropriate clothing is never more keenly felt than in the corrective environment, where it is one of the most vital and sensitive aids to inculcating the necessary atmosphere. Consider the ways in which even a small amendment of apparel can effect the profoundest of humiliations. An offender standing in the corner is in mild disgrace. The same culprit, in the same posture, but with his trousers lowered to his ankles, is in a far worse predicament, even if no physical correction has been, or is due to be, administered. The enforced unfastening of a few buttons and the adjustment of a single garment has made all the difference between a tedious, embarrassing situation, and a degrading one.

Extending the principle, a young gentleman who has been wearing long trousers for several years will be especially mortified to learn that he is to revert to short ones (this is my standard practice with all pupils—see below). But even the shortest trousers can seem like a mature garment compared to some of the refinements I can decree, if I have a mind. The trousers can be taken away entirely, and the young gentleman can be put into the garments of an as yet unbreeched little boy—which are of course virtually the same clothes as those of a little girl. Or he can be bidden to wear a schoolgirl's tunic or skirt in place of his own (by now intensely valued) trousers—not to feminise him, but to shame him. Or he can be kept in nothing but his underwear.

Conversely, as he attains maturity under your rule, and learns his lessons to the best of his ability, he may be rewarded by the gradual re-instatement of his proper clothing—by which I mean the schoolboy's garments which are the most "senior" I ever allow. But after a period in girl's dress, or baby clothes, he will accept this bounty with heartfelt gratitude; the hitherto hated short trousers will seem to him like the garments of a prince. He will accept them, and his own juvenile, submissive status, without further trouble.

### THE WARDROBE MISTRESS

The Governess should make herself responsible for supplying all clothing worn by the culprit during his period of correction under her care. (It is reflected, naturally, in her fee.) This means the keeping, in good condition, of a large number of standard items—jackets, trousers, shirts, knickers, stockings, tunics, shoes—in a number of stock sizes.

This wardrobe may be quite large, and will in any case need to be amended or added to on an *ad hoc* basis, so the availability of a skilled seamstress is a considerable asset—even if you possess this skill yourself, your time will be too full to spend it in sewing clothes.

### THE DRESS CODE

As I have stated, pupils should without fail be obliged to wear, as everyday apparel, clothes of a juvenile nature. This is necessary as an *a priori* humiliation, to inculcate a proper attitude of apprehension and uncertainty.

The age-group appropriate for the costume chosen should be at least one accepted "level" below that of the age of the pupil, and possibly more. (As I have explained above, the differential can be increased or decreased as a disciplinary measure in its own right.) This policy promotes a proper sense of inferiority, humility and willingness to obey without hesitation. If a Governess deliberately dresses a large, boisterous pupil in the garments of a much smaller boy, he loses most of not all of his potential for obstreperousness in a remarkable manner.

Once the nominated garments have been put on, the Governess hereafter deals with the pupil exclusively in the manner appropriate to his status, as newly defined by the quality of his apparel. A pupil wearing the clothes of an eight-year-old—no matter what his real age—should be spoken to and in all respects treated as an eight-year-old. Only in his ability to stand punishment should his real age weigh higher in the scale.

All uniforms or sets of clothes worn should be manufactured to the highest quality and from the best materials.

### SHORT TROUSERS

Trousers cut above the knee are in my opinion *de rigueur* clothing for boys undergoing a corrective regime. In my house, bare knees in one shape or form are compulsory for young gentlemen at all times.

If the trousers in question are to be hand- or tailor-made, arrange so that they button down one side, in the Continental style. Trousers buttoning at the front (the normal arrangement, alas) present a problem if the culprit is already face down (over your knee, or some piece of furniture) awaiting punishment. The garment must be removed or taken down beforehand, and the speedy flow of events which is the essence of many chastisements—particularly summary ones—is checked. Those with elasticated waists are a simpler matter by far, and these are the ones I favour. Then there are trousers held up by braces, being loose in the waist. Removal requires casting loose the rear braces attachment, or—if the jacket has already been taken off, slipping the braces themselves from the shoulders—and drawing the garment down to the knees.

Short trousers of the side-buttoning type are typically Continental, not to say feminine, in cut, skirted and trimmed, and should be made up from the more expensive materials, with velvet being an excellent choice. Where these are not directly available, schoolgirls' gym shorts (divided skirts) are a practical substitute. The normal material for uniform trousers is grey worsted or flannel, with corduroy a poor third choice (since this material provides more protection than most—nothing but a well-handled cane or crop will penetrate it). For especially feminine boys who have not yet been put into girl's dress, a "hybrid" or halfway stage may be contrived from a pair of culottes made of some luxurious and unmasculine material—satin, for example, trimmed with lace.

### UNDERWEAR

Pants or underdrawers are the most important of all garments to the Governess—and especially to her pupil, for whom they represent both the last shreds of dignity, and the last veil of protection.

There are many styles of undergarments available, and being less obvious to the eye, more variety may be employed. For example, beneath a pair of ordinary grey worsted schoolboy's trousers, one might expect to find, in the normal course of events, plain untrimmed white woollen or cotton drawers. They are spartan,

functional, and entirely appropriate for boys. However, the sense of personal shame undergone by a culprit will certainly be increased by the knowledge that, with the lowering of his trousers—in itself a humbling event—will come the revelation to public gaze of a style of underwear more absurd, more juvenile or more luxuriously feminine than might otherwise be anticipated.

As a general rule I favour making boys wear female underwear—or, at least, drawers of so feminine a cut, trim and material as to amount to the same thing. Like short trousers, they are an *à priori* humiliation. The knowledge that they are worn at all is a source of constant anxiety and shame, while their occasional enforced display is a sharp punishment in its own right. Certainly this sanction should be applied to those whose faults lie in the direction of masculine boorishness and lack of sympathy for females. (It is also true that feminine underclothing is prettier to look at than males'; any punitive tableau involving *rétrouser et baisser* will be visually enhanced by its inclusion.)

Needless to say, all knickers or pants should be immediately removable without difficulty by the Governess, from any posture of punishment. Most are elasticated or buttoned at the waist and have only to be drawn down to the knees or lower, but other sorts are buttoned, or fastened with a waist-cord which must be untied before the garment may be taken down.

## OTHER CLOTHES

Shirts should be shining white, clean, crisply ironed and worn with a stiff collar in the Eton pattern. They should have long "tails" fore and aft. Jackets should be of the "round" or mess type, the sort known to schoolboys as "bum-freezers". Socks should be grey if knee-length, white if ankle-length. If stockings are worn, these should also be white. Shoes should be black and highly polished at all times.

All clothing should be meticulously cared for by its wearer, with the usual penalties for failure.

## REFUSALS

Some new pupils are unwilling to put on clothing of the type described. To be made to do so is their first lesson. If necessary, they must be forcibly dressed in the garments, after first receiving an introductory taste of corporal punishment.

## INSPECTIONS

The Governess should satisfy herself that proper care is being taken of the cloth-

ing, and that her pupil is neatly, smartly and correctly dressed at all times. It is important to carry out sudden, unexpected inspections in order to maintain vigilance. Infringements of the dress code should of course be punished. Examples of infringements include: incorrect clothing; scuffed shoes; wrinkled socks or stockings; unbrushed clothes; undone buttons, and ties and collars askew. Grimy cuffs and collars are an abhorrence, and very often an indicator of a correspondingly poor standard of personal hygiene. Boys must be made to be clean—dirtiness is an abiding sin of their sex—and a fierce offensive should be mounted at all times by the Governess to ensure the highest standards are observed. For this reason inspections of clothing must be extended to the pupil himself whenever suspicions are aroused. Unwashed hair, dirty ears, hands or fingernails will probably indicate dirty feet and toenails—and worse. Gross cases should be dealt with by Public Scrubbing at the very least, and probably further punishment as well.

#### THE RÉGIME

All daily *régimes* should follow consistent lines. This is the routine in force at my establishment with a resident culprit:—

He rises at 6.30 a.m., and bathes after saying his prayers.

He puts on the clothes allocated to him, making sure these are clean and pressed.

He makes his bed and ensures his bedroom is in a state of perfect order and cleanliness.

At 7.30 he and his room are inspected, either by myself or by my maid [whom I shall call Agnes throughout this Guide]. Faults, if any, are noted. If a boy is on special report concerning earlier offences of this type, Agnes informs me at breakfast and I deal with it later. Otherwise, she deals with it herself on the spot.

At 8.00 he eats his breakfast. I believe in good food for growing bodies and boys generally make a good meal—my only stipulation, as with all meals, is that boys eat everything they put on their plates.

At 8.30 any day pupils arrive.

At 9.00 I hold Assembly, at which all in my house must be



present—pupils and staff. This is the time when I make mention of any special events of the day, or any alterations to the routine. It is also the time when I serve notice of formal punishments, if any, which are due to be carried out. I do not administer these punishments at regular morning assembly, but after luncheon.

From 9.10 to 11 o'clock pupils study in the schoolroom—my curriculum includes English Composition, Bible Teaching, Latin, French, German, Mathematics, Music, Singing, Dancing and Needlework.

At 11 o'clock they are given milk and bread.

From 11.10 to 1 o'clock lessons in the schoolroom continue.

At 1 o'clock we eat luncheon. This is the first of the meals which may be missed by delinquents if I decree it.

At 2.15, if a flogging has been ordained, I carry it out in the presence of all pupils. Directly afterward they go back to the schoolroom for more lessons until four o'clock.

At four o'clock, weather permitting, we sometimes go for a walk. This is a moment enjoyed by some, but dreaded by culprits who have been put into skirts, or especially juvenile clothes, or who have been made to wear placards, as a Shame Punishment. I make no remissions.

From five to six o'clock pupils enjoy a further hour of free time.

At six p.m. day pupils go home, and young gentlemen in residence return to the schoolroom to prepare the following day's lessons.

At seven o'clock we go in to dinner. If he is permitted to attend this meal, a pupil changes into his best clothes.

At eight o'clock an "8-10-year-old" goes to bed, under the supervision of my maid.

At nine o'clock an "11-13-year-old" will go to bed.

#### THE RÉGIME

At nine-thirty an older boy may go to bed.

At 10 o'clock "Lights Out". Often my maid or myself will then make a silent tour of the sleeping quarters—needless to say, any misbehaviour is immediately punished.

#### MEALS

I am personally present at the head of the table at luncheon and dinner and I insist on the most scrupulous standards of table manners. If I feel the need, I sometimes take into meals with me a small whalebone switch, with which I instantly punish the backs of any hands which break the Rules of Table. A boy who repeatedly sins in this way may be set to eat alone facing the wall, or sent, dinnerless, to wait in the corridor.

#### SLEEPING

A boy is allowed a nightshirt. He may not sleep naked, or in his underwear. If he is found to have done so, he is punished.

If a boy has been ordered to wear a night restraint to prevent self-abuse—an offence I particularly loathe—then he must without fail do so. If he is found to have "forgotten", he is punished there and then in a manner which obliges him to spend the remainder of the night sleeping face downwards.

If he has actually abused himself, he is punished twice—a summary beating with the sharpest implement to hand, and an exemplary thrashing administered the following day in front of Agnes and any other pupils.

#### RESPECT

Pupils address me as "Madam" at all times—I barely tolerate "Ma'am" and both "Mam" and "Mum" are entirely unacceptable. I will accept "Miss" from new pupils until they have been instructed differently. Young gentlemen rise to their feet whenever I enter the room, and whenever I address them directly. "Young ladies" also rise on these occasions, but curtsy whenever they are given a command.

Any failure in elementary politeness—I make allowances for lack of instruction—is answered by corporal punishment.

## CHAPTER FIVE

# NON-CORPORAL PUNISHMENTS

**I**F TRUE CORPORAL PUNISHMENT is to have its full effect in the reshaping of a recalcitrant character, then only in cases of unusual vexation should its infliction inevitably be the first resort.

There are several sanctions and penalties which may be applied, which do not of themselves involve direct physical chastisement, though each is decidedly punitive and several may be physical in some aspect.

These *non-corporal punishments*, as I call them<sup>14</sup>, fall, broadly speaking, into three classes: Impositions, Restrictions and Humiliation. They are by no means mutually exclusive, so that the Governess may if she wishes take elements of each type and blend them to a recipe of her own.

Neither need these "other" punishments preclude the infliction of Corporal Correction proper; before or after. A properly-contrived chastisement should always contain "depth", by which I mean there should be light and shade, rhythm, and a liturgical tone (even in spankings administered with nursery briskness there should always be the feeling of disciplined pace). To make the actual whipping the beginning, middle and end of the business is usually to neglect these finer shades; so to this end the minor penalties may be called upon to serve as auxiliaries and preparatives in the larger cause. For example, a full chastisement might commence with a period of silent shame, proceed in due course to the whipping proper, and conclude with the culprit writing a two-page letter of apology in his best handwriting. (Or *vice versa*.) But a good many of these penalties I have found to be effective sanctions in their own right, and well worth applying on those few occasions when a whipping of any kind seems too severe a penalty.

### SCOLDING

This simply means rebuking, and such reproofs may be made as mild or as fierce as you wish. Mild rebukes should be delivered "more in sorrow than in anger", and accompanied by appeals to the young gentleman's better self. On these occasions

14. By which I mean, "not involving the rod". Some of these sanctions, especially deprivation of meals and confinement, might be said by sophists to be "corporal" punishments.

there should be no mention of other sanctions at your disposal.

A strong reprimand may usefully be augmented by promises of sharper punishment should the offence be repeated.

A scolding may be administered anywhere and under virtually any conditions—even in church if the need should arise. Scoldings in public are particularly effective.

This is an example of a mild scolding:—

*Now [Christian name], you should know by now that pupils are not allowed in their bedrooms during the day without permission either from Agnes or myself. I hope I shan't have to speak to you about this again.*

This is a severe scolding:—

*[Surname], how dare you come into your bedroom (&c, &c), I have told you before, the Rules are to be obeyed. This is your last warning—any further rule-breakings and you will see another side of me.*

#### ORDER MARKS

Also for the more minor offences, a culprit may be awarded one or more Order Marks or Demerits. Of itself an Order Mark carries no further penalty, and serves as a form of admonishment. However an accumulation of such “invisible” penalties—say, more than three within a week—should and must lead to physical punishment in some degree. Or a system may be followed where (say) the first two Order Marks awarded within a seven-day period are allowable, but that any further demerits should be “beaten off” at a recognised tariff. Order Marks should be faithfully recorded in the Punishment Book.<sup>15</sup>

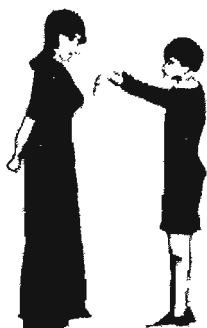
An Order Mark system is generally of greatest value when you have more than one pupil to deal with at any one time.

#### IMPOSITIONS

By this I mean tasks, necessarily dull, of a domestic nature, such as housework or scullery duties; or scholastic: the writing of lines; the copying, construing or learning by rote of a passage of Latin, or a poem, or the composition of an essay of contrition. Others will come to mind.

15. See page 79.

1.



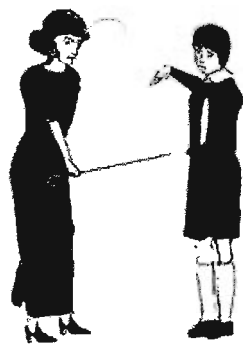
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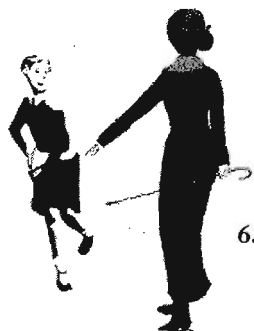
3.



4.



5.



6.



#### PLATE II: THE DELINQUENT'S PROGRESS

*When a minor offence such as dirty fingernails is detected (1), scolding is generally my first resort (2). If the deterioration continues, I may apply a taste of corporal punishment in the form of a spanking (3) or a caning across the palms (4). If that fails to mend the culprit, I move inexorably to the cane (5) across the bottom. If even this does not produce a cure, then inevitably the birch (6) will be called into use. These are just a few of the common staging-posts on this Via Dolorosa.*

Tasks of this nature, once set, should be executed with the greatest thoroughness; and the slightest backsliding or tendency to laziness must be visited with a severer punishment than any recently undergone—since to my mind no conduct is so meriting of the sharpest castigation as disobedience to orders.

A boy who has been slippered and set to writing one hundred lines, will think twice before allowing his attention to wander, his pace to slow or his handwriting to grow slovenly, if he suspects that to fall a single line short of the total, or a minute short of the stipulated time, or to write a single word illegibly, will be rewarded, not by another slippering, but by an encounter with the cane—a rather different proposition.

The most refined of these impositions—since it has a poignancy and a purpose over and above its nominal one—is for the culprit to be set to gather birch-twigs, and then to use them in the sorrowful construction of a rod for subsequent employment across his own bottom. This particular task is obviously applicable only when a birching has been ordained, and when birch grows in the neighbourhood.

The calculation of a suitable imposition should be done with care; the nature of the task should be clearly explained to the culprit, together with any other conditions—such as the time allotted for completion.

Here is an example:—

[Surname], *you will sit down at that desk and write, one hundred times, I MUST HAND IN MY PREPARATION PUNCTUALLY.*

*You will number the lines, and use your best handwriting. I shall not accept blotted or smudged work.*

*You will bring the lines to me in my study before four o'clock, in the condition I have described, or I shall punish you much more strictly. Begin.*

#### ISOLATING

The best-known version of this punishment is “standing in the corner”, though indeed a corner is not necessary. Standing face to the wall, or half inside an open cupboard, will do. The point is to position the culprit in a humiliating way in full view, and then to ignore him entirely for the stipulated length of time—unless he moves, or twitches, or indulges in horseplay, in which case further measures may well be called for.

Other variants include standing on a stool or chair, or in a designated “purgatorial” area of the room. One Governess of my acquaintance has installed a pillory in the main schoolroom. When a culprit is placed kneeling in the pillory, it is in

the certain knowledge that at the end of the lesson he will be soundly caned while still in this tightly bent-over presentation. I have found both sash windows and "dumb waiters" can serve the same purpose at a pinch.

This punishment may be inflicted wherever there is a suitable place of isolation to hand—your schoolroom will be a common location, and indeed this is chiefly a "classroom" correction.

Ordering a culprit into shame isolation is straightforward enough, but an intimidating manner should always be employed:—

*Stand in the corner immediately, with your hands on your head.*

*Remain there until I say you may leave.*

*If you move an inch I shall punish you severely.*

*Now stand still.*

#### CONFINEMENT

This means locking up a young gentleman in his bedroom, or some other suitable chamber. It has two purposes: to deprive him of his freedom in the most immediate way short of restraint (see below), and to concentrate his mind—*via* boredom and the other usual processes engendered by incarceration—on the misdeed or deeds which have brought him to this pass. Some governesses lock culprits in cupboards or very small closets. I am not against this in principle, but care must be taken to avoid asphyxiation, and the smaller the chamber, the briefer should be the period of incarceration.

A confinement régime may be made more acute by depriving the culprit of all or most of his clothes. It may be preceded or followed by corporal punishment proper.

Verbal accompaniment to this punishment should be grave, magisterial, even sorrowful. To be fully effective, it should raise uncertainties in the culprit's mind concerning the length of the period of imprisonment, and other punishments that may or may not also be in store.

*I am going to lock you in while I consider how best to deal with [the latest offence]. How long I leave you here depends on how long it takes me to decide. If I were you, I should use the time to meditate on your present conduct, and to consider ways in which it might speedily be improved.*

[You exit, locking the door.]

## RESTRAINT

I never apply this penalty to young gentlemen under 15, but for those of this age-group and older it can be devastating. Although it is easy to use ordinary rope for this purpose, I prefer to avoid it, since rope-knots can slip and either tighten or loosen. Leather straps, purpose made with padlocks on steel rings<sup>16</sup>, fit comfortably around wrists, ankles and waists (never restrain the neck), without chafing, and without either loosening or tightening. Nor do they restrict circulation.

The restraint should be applied in such a manner that the young gentleman is moderately comfortable in the deemed posture—it is decidedly cruel to do otherwise. Suitable positions include sitting (on straight-backed wooden chairs); standing (against the wall, or against a suitable lashing-point such as a radiator or a water-pipe, or a specially-mounted ring or bracket); kneeling—across the birching-block, for example; or lying, either on one side or face down along a bench or *chaise longue*.

I do not employ gags for normal restraint purposes, though I sometimes administer them during particularly noisy corrections—especially when I fancy a culprit is making more fuss than the correction warrants. An oversized baby's dummy makes an excellent gag—safe, effective and deeply shaming—and it can easily be affixed to other harness by means of its large holding-ring.

When applying this class of punishment it is important to remain cold, determined and silent—be sure to give no indication when you plan to release him.

Restraining may be accompanied by confinement, to which it is of course related; and both may be given added poignancy by the removal of all or part of the youth's clothing—or the substitution of a specially humiliating but skimpy costume, used exclusively for this purpose.

My choice for this most shameful of shame garments is a large pair of invalid's incontinence drawers, made of orange rubber. I give a culprit to understand that this is a precaution against his soiling himself during the period of close restraint; but I warn him against doing so, all the same, in moderately blood-curdling terms.

*If I learn that you have disobeyed me in this respect, you will be left in those knickers for another day before I have them changed. You will then be publicly scrubbed and whipped, and kept in baby clothes for a week.*

The most elegant form of restraint employed in my house is to march the guilty young gentleman to the punishment room, lay him across the block, and

16. These can be purchased from some suppliers; otherwise you will have to have them specially made by a saddler.



strap him firmly down. Then instead of untrussing him and applying the birch—which is what he expects—I simply leave him. After some hours have passed (I once left a youth in this situation from ten in the morning to supper-time) I return bearing rods, untruss him with the utmost care in total silence, and set to work.

## HUMILIATION

This is a large and complex subject, to which I return again and again in this Guide, since its essence lies very near the core of the entire punitive event, as it is experienced by the culprit. Second only to Pain—and perhaps not even second—Shame plays the greatest part in determining the lasting impression of a punishment.

I have already described how culprits should be costumed in a humiliating manner. When a culprit is forced to adopt a submissive posture in order to be corrected, another element of shame is added to the proceedings. When we strip a culprit of part or all of his clothing, for purposes of punishment, we do it to shame him further rather than to increase the pain; and some of the ways we can do this increase the shame still more. When we punish publicly, we suddenly achieve prodigious increases in the proportion of humiliation present in a particular punitive ordeal. All in all, it is safe to say that the greater the Shame, the less need be the Pain, and the achievement of this “ideal imbalance” should almost always be a cardinal aim of any Governess administering a correction to a pupil. Only when the Dame is in charge is the balance likely to be the other way about.

That is not to say that a shaming *régime* may not be imposed by the Governess as a sanction or punishment in its own right. Suitable *régimes* fall into three classes: shaming additions to a culprit’s clothing; the progressive degradation of costume; and individual acts of humiliating effect.

## PLACARDS, ARMBANDS & CAPPING

These simple classroom devices depend almost wholly on the presence of witnesses for full effect and were much used in schools during the last century. The naughty child was made to wear a placard or arm-badge proclaiming his fault, or his nature. He might simultaneously be made to stand in the corner, or to sit on a special stool, often with a birch-rod in his hand, for a decreed period of time. If the culprit was lucky, the punishment ended there. If not, at the end of the period of servitude the birch-rod was removed from the culprit’s grasp and applied to another place to rub home the lesson thus learned. The foreknowledge of this likely *coda* added to the anguish of the placarded miscreant.

Long ago I adopted the system, and I keep a number of placards already made

up. These include LIAR, THIEF, LAZY, GREEDY, THOUGHTLESS and TO BE BIRCHED. I also keep a piece of pasteboard and some charcoal so that any word or phrase may be improvised and the placard hung round the shoulders of the offender. I make offenders wear such placards at all times, either until the moment of physical punishment for which the placarding has been a preliminary; or until the end of the day; or for as many whole days as I judge necessary.

I once made a boy wear LAZY for the best part of three weeks, when he finally convinced me, with tremendous earnestness, that he no longer deserved the appellation.

Capping refers to the well-known Dunce's Cap or cone. This is traditionally awarded for lack of intelligence, a practice of which I strongly disapprove, and I only decree it as part of a general shame-costume ensemble.<sup>17</sup>

### COSTUME DEGRADATION

Profound effects of Shame may be induced by diminishing the status of the culprit's everyday clothes<sup>18</sup>. A "younger" costume is more humbling than one a culprit has grown used to, no matter how "young" that was when first worn. It is not necessary to go to such lengths most of the time. I have found that the mere confiscation of the culprit's trousers *pro tem* has a salutary effect—I think some boys dread this more than a caning, especially when other females are present. This particular sanction, so simple and effective, can be made quite devastating by removing the underwear also.

### PETTICOATING

Once, when dealing with a young man who had committed a grave offence deserving of the most serious and formal punishment—I had in mind a birching of no less than three dozen sharp strokes—I instead had him dressed in the clothing of a small girl. I then took him into my drawing-room and put him over my lap in front of Agnes, who on this occasion played the rôle of approving and interested observer. Addressing him sternly as a little girl, I proceeded to tuck up his short frock and lower his frilly *pantalon* to his knees before applying the palm of my hand to the usual place.

This mildest of punishments—judged on a scale of physical suffering—brought forward the downpour that even a severe whipping with a long rod might not so easily have achieved: the big culprit might possibly have willed himself

17. See BIRCHING IN THE CONVENT STYLE, pages 87–92.

18. See Chapter Four

to endure the latter, yet the shame of the ridiculous and infantile punishment he actually received quite unmanned him. He was bent to my will from that moment on.

Very many boys respond satisfactorily to the sanction of petticoating or putting into skirts (*not* Feminisation, which is quite a different matter and certainly not a punishment). A young gentleman dressed against his will, partly or wholly, in girl's clothes, ceases, at least in part, to be a boy. He becomes androgynous; if not fully female then at least immediately less unbearably, crudely and violently male. I have seen it happen again and again and it is an astonishing transformation. If the exchange of long trousers for short can work such a great effect, think what is possible when the same youth is told to put on (or forcibly dressed in) the pinafore, tunic, petticoats, knickers and stockings—of a schoolgirl! If you wish, you can tie ribbons in his hair, or have it curled, and you can call him by a girl's name. But when you punish him, you punish him as sharply as you would a boy. For he is not a girl, but a boy put into petticoats to humble a bad case of masculine pride, and should never be allowed to forget this fact. As long as you remain satisfied that he has not done so, you may act as I have said, by treating him superficially as a female.

Being whipped, before females, in female Shame Clothing is perhaps one of the most extreme experiences a culprit can be called on to undergo.

#### PUBLIC SCRUBBING

This is an excellent punishment for bodily filth—a fault to which far too many young men are sadly prone. Take the culprit to the kitchen-yard where you have prepared a shallow, open tub full of cold water. Strip him naked and make him stand in the water. Put on a long rubber apron and scrub him from head to toe, making sure of the cavities where filth lurks. If he struggles, administer a few severe slaps to his bare bottom—he will feel them all the more with wet skin.

#### WASHING OUT THE MOUTH

This traditional punishment for bad language is easy to apply. Take the youth into the bathroom and hold him by the hair with one hand<sup>19</sup> while with the other you turn on the tap and work up a lather with the soap. Apply the lather to the youth's open mouth. If he resists, pinch his nose hard, forcing the head back and up. Lack

19. Holding the hair is a standard *ad hoc* restraining technique and should be employed with some ruthlessness—I favour compelling the culprit actually to stand on tiptoe to avoid the worst discomfort. Thus preoccupied, he will make no attempt to struggle.

#### WASHING OUT THE MOUTH

of air will soon make him gasp for breath, at which moment his mouth will be ideally placed to receive further deliveries.

#### SENDING TO BED

Sending to bed is another sanction I seldom use in isolation; however, it is a traditional finale to the administration of some punishments, especially those that result in a weeping culprit. An hour or two alone in bed is generally enough to allow the return of self-control.

#### THE ENEMA

The administration of an enema, from the pupil's point of view, is always unpleasant. Some cases of gross constipation can only be cured by this means, unfortunately, and since the Governess is *in loco parentis*, she must not fail to employ the enema should it become necessary. It may also be used as a punishment<sup>20</sup>.



20. See INFANTILE PUNISHMENTS, page 98.

## CHAPTER SIX

# *CORPORAL PUNISHMENT*

**T**he physical chastisement of youths under your care, as, when and how they deserve it, is not cruelty, as some would have it, but the selfless act of a Governess whose concern for the character of her charges transcends all other feelings. It is Duty, and that is all that needs be said—except that the aim of punishment is always repentance, and that when all is said and done the only reliable sign of the latter is the manifestation of tears.

This is not to say that, as in much else, there is not an enormous variety of styles of such punishment, ranging from the mildest to the severest; from punishments whose effect is calculated largely for shame, to those in which a robust measure of real pain must play a large part; from those allowing the protection of clothing, to those administered “on the bare”; from those applied summarily in private, to those inflicted with a weight of formality in the presence of witnesses; and vice versa. The lasting impression of a castigation is effected, not only by the above variable factors, but also by the choice of rod or corrective implement; by the number of strokes awarded; by the severity of those strokes; and by yet more factors such as the posture adopted by the culprit, the manner in which his clothing is removed or adjusted in order to facilitate the whipping, and whether or not he is restrained during the proceedings. Finally, there is the lasting note struck by the aftermath, or period of repentance, absolution and forgiveness. All punishments should end with a kiss.

### POSTURE & PREPARATION

If the Rod and its application are the keystone of what may be called the Arch of Correction, then Posture and Preparation are the supporting side-columns. No form of corporal punishment can be correctly executed if these two are in any way mismatched, or ill chosen.

Luckily, to a great measure they go together, hand in glove, and the relationship of each to the other—and to the chosen Rod—is frequently obvious. A spanking is administered across the lap, or in some position of close physical proximity, and its summary nature requires that the preparation be carried out by the Punisher herself. The cane, on the other hand, or a tawse—or a martinet if you use one—is applied at a distance greater than an arm’s length. The whole affair is less

of a brawl. The youth bends or stoops for punishment in a passive fashion, obediently adjusting his own clothing: such self-preparation is a necessary demonstration of his act of submission to the rod, and to your will.

### “TAKE YOUR TROUSERS DOWN!”

Ask any young gentleman (and this is an experiment worth trying, even with those young gentlemen over whom you have no control and no responsibility) whether he would rather accept a dozen strokes of the cane across the seat of his trousers, or half that number with the same garment pulled down—exposing his underwear—and it is my belief that ninety percent would choose the former option, gladly exchanging the considerable extra physical pain in a doubling of the strokes for the relatively modest component of shame involved in lowering the trousers for punishment.

Boys are all different, but all share a common fear of being stripped for chastisement—especially by a woman. It is not the increase in pain which seems to be implied by the removal of protection (to a degree this is true but not to any great proportion, since punishers automatically compensate for clothing or the lack of it), it is the stripping itself. To experience *déculottage* is a severe humiliation. Women can easily understand this by putting themselves in the obverse situation (or remembering a stern childhood, such as many of my generation experienced), and imagining (or recalling) how it feels (or felt) to be ordered to lift one's skirts for punishment. The lifting of skirts for the female culprit is the precise equivalent of lowering the trousers for the male. Both operations reduce the layers of protective clothing to a single, normally concealed garment, and both require the culprit to cooperate in its revelation. Add the act of bending over (or whatever position the *fesseuse* has decreed) and you have an image that is, of itself, almost a definition of humiliation and submission. Therein lies its power, and its usefulness to the Governess.

The experiment may be extended into even more interesting realms by asking its subject what number of cane-strokes administered on the bare bottom he would regard as a fair equivalent of our (hypothetical) twelve over the trouser-seat or six on the drawers. He will reply: “None!”. An even greater fear among guilty young gentlemen (or young ladies) is to be stripped (or required to strip) “all the way”—which of course involves the lowering of the drawers. This requirement (as some of us can doubtless remember) elevates the shame involved in a physical chastisement into excruciating regions. “On the bare” is a mighty sanction, which should not be used incontinently, but reserved for those occasions when it is not desired to hurt so much as to humiliate—particularly those crimes where the culprit's good opinion of himself has led him into error. (It may well be found that this is indeed

the largest single category of boyish offence.)

It will be seen therefore that this two-level sanction has enormous application when attempting to calculate the exact flavour of a corporal punishment. Any combination of rod, number of strokes and privacy (or otherwise) may be given at least two extra degrees of variance by this consideration of stripping—it may be varied even further, as I have said throughout this Guide, by the even more delicate nuance of whether such stripping that does take place is carried out by the culprit, by yourself, or by an assistant.

And of course, there is the confusion of comparison. Which, after all, is harder to bear, a mild spanking administered before witnesses; or a sharp caning inflicted in private? As always, it will depend on the culprit. Some are intimidated by the cane itself, and will prefer the extra humiliation involved in the spanking; others will calculate purely and simply on the basis of the implied pain, and will correctly identify the caning as the more disagreeable option according to this criterion. On the other hand, other boys will dread, more than anything else, being taken over your lap with their trousers down (the spanking) and would rather submit, as they think, to any pain rather than endure such an humiliating experience.

It is generally the duty of the Governess to guess in advance which of the apparent options the culprit would prefer—and then administer its opposite. Corrections are intended, after all, to be punitive.

### PREPARATION

Attention should therefore be paid to the proper preparation and presentation of a culprit for chastisement, particularly when this is performed by the Governess, either in order to shame the culprit or because the punishment itself is of a style that demands it. Peeling a youth from waist to knees is no matter of great difficulty, since young gentlemen generally wear the same types of clothes: all you have to cope with are trousers, knickers and possibly a truant shirt-tail. But how fast or slowly to do so? Should this stripping be performed briskly, as a nurserymaid might carry it out? Or deliberately, lingering over each stage, accompanying the unbuttoning, unfastening, drawing down and tucking up with quiet words of admonition carefully related to the process in hand and just as carefully calculated to increase the present shame? Choices like this must always depend on the circumstances, but again we may be guided by the general tone of the proceedings: if summary and fierce, then let the preparation also be swift and no-nonsense; if formal and ceremonious (for example, a birching), then strip with care, and make the shameful process last as long—and be as keenly felt—as possible.

I have said this before, but trousers than fasten down the front can really only

be unfastened from the front; that is, with the culprit standing in front of you. It is possible to reach around his body from the back to perform this task, but it is not easy. On the other hand, trousers that fasten at the side, or at the back, or depend entirely upon braces for support, or are elasticated, may be taken down at any stage, and for this reason are greatly to be preferred. Shirts should be tucked up, rolled up or pinned up (in which case you must have a pin handy). A shirt that slips down during punishment is no more than a minor nuisance, but the business must nonetheless pause while it is tucked up again.

If the culprit is dressed in female style then the obvious stages easily come to mind: if petticoats are worn, they and the frock must be rolled to the shoulders and preferably fastened there in some fashion—this is necessary because the untidy bulk of petticoats causes the clothes to slip back at the slightest provocation. If there is no petticoat then simply folding the skirt to the waist will suffice. If stockings and garters are worn, consideration may be given to the unfastening of the garters: this does little to clear the field of action, since the area of the garters is normally below where any strokes are likely to fall, but it adds to the overall undressing process, and thus increases the shame and fear of the culprit. It also adds to the total of clothing that must be re-adjusted after the punishment.

In my opinion the final stage of any preparation—the lowering of the drawers—should be carried out with as much ceremony and deliberation as is possible to contrive (for this reason I am against allowing culprits to do so themselves—they carry it out too quickly). Modern knickers are less of a performance than those ladies of my generation wore when young, but still it should be possible to take no less than a minute or two in doing so. Knickers should, as I have said throughout this Guide, be “talked” down whenever possible. It adds to the shame and so increases the punishment without the necessity for extra strokes—and extra physical effort on the Governess’ part.

#### SELF PREPARATION

It will often be the case, however, that the nature of the punishment requires that the culprit be commanded to prepare himself, at least in part. Some Governesses, I know, feel it necessary to give this command in the same tone a boatswain in the Navy might use to hail the masthead. I consider raising one’s voice to give orders bad practice—unless an emergency looms and instant dominance is necessary—and when I tell a guilty boy to prepare himself for punishment I do so in a reasonable voice, and in a calm manner, thus:—

*Now, [Surname], you know why you are here. Go directly and stand by that chair by the wall.*



And when he has done so:—

*Unfasten your trousers and let them down.*

And when he has done so:—

*Bend over the chair and hold the legs in front, with your face as close as possible to the seat. Keep your feet and knees together and your legs perfectly straight.*

And when he has done so:—

*I am now going to give you six strokes of the cane [or whatever punishment you have decreed]. If you keep quite still and remain as quiet as you can it will soon be over. If you move, or attempt to get up, or speak without permission, I shall take down your drawers before continuing with the punishment. If you move or speak a second time we shall start again at the beginning. Do you understand?*

Assuming all has gone as it is here set out, I then take the rod and administer the punishment. However, some boys—especially those being punished this way for the first time—are ashamed to take their trousers down before a female; on these occasions a different approach is necessary.

The most important thing I wish to say is that I still do not raise my voice—it is quite possible to bend a potential mutineer to your dominion without shouting. Here is a boy afraid to take his trousers down; he is afraid to refuse also, but at the moment he is more afraid to strip.

*[Surname], I warn you to do as I bid. Take down your trousers and bend over.*

And when he still refuses:—

*[Surname], this is your last chance. In a moment I am going to give the order one last time. If you refuse again I shall take your trousers down myself. Then I shall tie you across that chair. Then I shall cane you until you can't sit down for a week, and you will spend that week dressed in girl's clothes wearing a placard saying COWARD. I hope you understand. Now, for the last time: do as I have ordered.*

If he still refuses then of course you must carry out your threat. There is an easy way to overcome a big and desperate boy anxious to avoid shame and punishment. Seize him by the hair and slap his face. While he is still shocked from this assault, and without letting go of his hair, seize his waistband, unfasten his trousers, and drag them to his hips. If he resists box his ears again. Get the trousers to the knees, turn him over, bare his bottom, and spank him as hard as you can until he weeps.

Then, you can get on with the business of undressing him, fastening him across the chair, and—perhaps after a pause of half an hour to recover your strength—administering the promised caning. This is one of the very few occasions when you may permit yourself to be terrible; but mutiny is one of the most serious of all crimes.

You have an less strenuous alternative if the boy refuses to strip but you have a maid or assistant in the house. He can then be threatened that if he persists in his refusal, the maid will be summoned to her mistress's aid, and therefore, that the eventual shame will inevitably be increased by the presence of a female witness.

#### "THE SHUFFLE"

Mention should be made here of one particular technique for the preparation of culprits which, to my mind, is one of the most excruciatingly shameful yet devised. Stand the guilty party in front of you, inform him of his fate, and order him forthwith to lower his trousers to the floor. Once he has done so, take him by the hand and lead him to the actual place of punishment, which should be several steps away. The trousers round his heels will cause him to shuffle, and if you snap at him to hasten, there is always the chance that he will stumble to his knees. All this adds greatly to the shame and confusion of the experience, and so increases the punitive effect without recourse to extra strokes.

#### POSTURES FOR PUNISHMENT

The posture most appropriate for a particular chastisement is often dictated beforehand by other factors, for example, the type of rod to be used. Spankings and beatings with short, smacking implements are administered at very close range and the posture must be one of the classic arrangements for such punishments: across or between the knees; under the arm; or held face down across an item of furniture. More severe and formal chastisements are bestowed at longer range with a longer weapon and the posture should be one suggestive of quiet submission—usually bending over or kneeling in some fashion. The most formal punishments

of all generally follow the same rule, but in these cases the nature of the special ceremony carries with it certain time-honoured postures, of which horsing is incomparably the superior to all. But kneeling is also appropriate, as is lying face down on a bench or low table with the centre part of the body elevated by a cushion. Other Governesses use pillories, pulleys and even stepladders, but to my mind the abovementioned postures are better, and require less equipment.

The assumption of the informal postures—those for spankings and the like—will probably be a matter of main force. A culprit can be ordered to lie across your lap, but it is more dramatic to put him there. Likewise the drama of the position where a culprit is held tightly under your arm implies a sudden pounce and capture. To march a culprit to a nearby settee and force him across it, holding him there by the collar or (preferably) the hair while you prepare and punish him with your free hand, also testifies to the utility of a strong will, a strong arm, and decisiveness.

The formal postures should be assumed meekly by the culprit himself at your order. Indeed the order to strip and the order to assume the posture fall naturally together into a single command:—“Take down your trousers at once, and bend over the chair!” I have already described how to deal with situations where the culprit refuses to strip: the same remedies can be applied to a refusal to bend and present for punishment.

For the ceremonial punishments—usually an old-style flogging with the birch-rod—choosing between the three main postures, across the knee, horsing and kneeling, may depend on the availability or otherwise of an assistant. If you have help, and your assistant is tall and sturdy of build, choose horsing every time. Regrettably, such conditions are not always available, and in that case one of the other postures should be employed.

To mount a culprit on a horse, she takes him on her back with his arms pulled down and forwards across her shoulders and his wrists tightly gripped; his face is thus pressed up against the back of her neck. She then stoops well forward; his weight is brought directly over hers, making the burden easier to bear than it seems to an onlooker, and his bottom is brought into a presentation that, for angle, elevation and convenience, is unsurpassed. He is perfectly helpless, with his hands held and his legs impeded from kicking by his fallen clothes (which should be left around the knees for this very purpose).

Kneeling is a simpler matter which does not require assistance, unless the culprit is to be held in position. He simply kneels on a bed or settee or low table, either head down or bending sharply forwards across a central ledge in the style of the public school flogging blocks.

The same posture can be contrived by placing an ordinary household chair

back downwards on a bench, table or firm bed. The offender kneels on the chair back, and so forwards and downwards between the front legs of the chair. In this position he may easily be restrained, held, or a combination of the two. The hard surface of the chair back should be padded.

Alternatively the culprit may simply kneel to your order, holding the position of his own willpower until the correction has been fully administered.

### PUBLIC PUNISHMENTS

I am a firm believer in punishing before witnesses whenever the behaviour warrants it, since nothing is more shaming to a big chap than to have his trousers taken down and his bottom whipped in public, as if he were an infant in a Dame's School.

There are several reasons why you should consider taking this—to some—extreme step. Firstly, because, as I mentioned above, however it is done, whether you take his trousers down or command them to be removed; whether you smack him with your hand or some childish instrument like a hairbrush, or whip him with an awesome rod like a well-made birch; whether you take him over your knee; or tell him to bend over; or have him mounted on the back of an assistant orphanage-style, the fact of its taking place before witnesses, who should include representatives of the opposite sex whenever this can be arranged, is the greatest single punitive factor in the whole proceeding—so much so that, paradoxically, you may make the actual administration of the rod a relatively lenient matter (the greater the shame, the lesser the pain).

What is important is that the culprit knows that all eyes are fixed on his bare bottom and that all ears are listening for the first sob (it is this realisation that generally brings forth that very selfsame occurrence).

### ASSESSING THE OFFENCE

The calculation of the true weight of offences is a subject demanding both careful consideration and the employment of a System if consistency—a vital virtue—is to be maintained. (For an easy way to do this, see Appendix A.) Matching the punishments to the offences is less systematic, due to the many factors nominated above. It depends in every case, not only on the offence, but on the culprit himself—his age, his apparent age, his nature, whether or not the commission of the particular sin represents an unusual break with otherwise acceptable behaviour or is little more than pernicious backsliding. However when all is said and done, corporal punishments follow a hierarchy, and can be graded as follows:—

## 1. MILD CORPORAL PUNISHMENTS

### SLAPPING

Relatively trivial offences may be rewarded by the lightest grade of true corporal punishment: slapping or smacking the bare legs, arms or (in the case of older boys) the face. This punishment is invariably arbitrary. There is little formal preparation and it depends for its effect on shock.

Nothing is simpler than to administer a sharp smack. Simply seize the culprit, choose your spot, and strike. Nor are you limited to single slaps: a fusillade may be given, as long as strength holds out. This does not apply to slaps across the face, which should be limited to two blows (one each side) at the most. Do not strike around the region of the ears. Smackings may be administered at any time and in any location. A ruler or slipper may also be used for slapping the arms and legs. It is commonplace to accompany these "lightning descents" with one or two short, fierce phrases of rebuke, often containing promises of further punishment to come. In the example I have supplied below, the coincidence of the slaps with the scolding is marked by **emboldened** text.

*How **dare you behave like this in the street!** Well, I've got the answer for that, my lad. Wait till I get you home*

Smackings may be given extra deliberation by a degree of preparation; tucking up a trouser leg to punish the lower thigh, for example, or rolling down a sock to lay bare the calf. If a smacking is liable to run into many blows, it might be easier and more fitting to substitute a corporal penalty of severer degree.

### HAND PUNISHMENT

This is a somewhat more formal punishment, employed most commonly in schoolrooms, which requires the use of a rod, sharply applied across the outstretched, stiffened palm of the culprit's hand. A culprit must submit quietly to this punishment or it cannot be administered. Many of the longer rods or ferrules are suitable—ruler, taws and particularly the cane—but care must be taken—particularly with the cane—neither to strike too hard, nor to aim inaccurately, both of which can cause injury.

To administer a hand caning, take the cane and command the culprit to stand up and hold out his hand, fingers extended, arm and wrist stiff, at shoulder height. Take your aim and strike vertically downwards, with a sharp, swishing action, using wrist and forearm rather than shoulder muscles. Aim to strike across the centre of

the palm at a diagonal angle. The culprit will wish to withdraw his hand immediately after the stinging blow, usually to tuck it under his arm, but must be made to hold it out again if more strokes are to be given. Withdrawing it at the last moment so that you miss your aim is a serious offence and should immediately result in the hand-caning being translated into a caning of the other sort<sup>21</sup>.

The same prohibitions and limitations concerning hand punishments do not apply to the taws, which may be used to administer up to six cuts across each palm. This type of punishment is generally meted out in the schoolroom, or wherever the rods are kept. After the chastisement the culprit should be sent back to his desk to get on with his work, or alternatively, made to stand in the corner for a few minutes.

## 2. SPANKING

I have allocated Spanking a category of its own—between Mild and Moderate Punishment—because it is a hybrid form capable of many degrees of severity. It may be summarily administered with much sound and fury, or laid on in silence with due solemnity after a grave admonition—itself bestowed only after a due period of apprehension and shame. Its style, however, never changes.

A good spanking, *la bonne fessée* to our Gallic neighbours (who appreciate its efficacy more than most, despite their protestations to the contrary) is the archetypal “nursery” form of corporal punishment, employing the classic Aphroditean posture and the most ancient of all instruments of correction; the Great Goddess’s own fair hand, stiffened into a flexible punishing surface, and applied again and again—and again, for good measure—to the increasingly rosy bottom of a squalling and writhing culprit sprawled across her elegant lap *sans pantalon et sans dignité*.

The constants involved in a true spanking are these: the culprit is always in one of five recognised postures (see below). His bottom is normally fully bared for correction, usually by the punisher; who fustigates it soundly using her palm or one of the instruments named below. A spanking may be administered in public or in private. Even a severe spanking is considered a childish correction and therefore shaming, especially if administered publicly. It is nonetheless suitable for all age groups. Being a less formal punishment than most, it may usefully be accompanied by a flow of spoken directives, impromptu scoldings, expressed hopes for repen-

21. I frequently employ a variant whereby I administer classroom canings partly to the hands, partly to the bottom, in roughly equal proportions. That is, if the total number of ordained strokes is eight, I award two on each hand (making four in all across the palms), and four across the seat. In any case with the cane I never exceed a maximum of three strokes across each hand, and I always alternate the hands between strokes. If greater severity is called for, I use the cane in its more traditional mode.

tance, last-minute instructions and—as the correction progresses—stern orders to lie still and make less noise.

#### INSTRUMENTS FOR SPANKING

Usually the punishing agent is the Governess's open palm (it is my conviction that the most effective bottom-smackings are inflicted this way), but use may also be made of such traditional domestic items as a leather or wooden slipper, a school ruler, or the flat wooden back of a hairbrush.

I have known wooden spoons and butter-paddles from the kitchen to be used, but do not approve of such eccentricity.

Tawses and tapettes (paddles) are really much more suitable for the severer kinds of spanking and though it is usually done otherwise, they may also be administered in the classic posture.<sup>22</sup>

#### POSTURES FOR SPANKING

Aside from the choice of instrument, the two main variables involved in the infliction of a spanking are the posture used; and the method by which the culprit is made ready for chastisement.

The five recognised postures for spanking are: across the knees; between the thighs (that is, bent over the left thigh and pinned by the right<sup>23</sup>); across a single elevated thigh; tucked under the arm; between the legs (you sit on his back facing his rear with his body pinned beneath you—I only use this position when a struggle has ensued), or held down by the collar across an appropriate item of furniture, such as an ottoman.

#### PREPARATIONS FOR SPANKING

Before putting a culprit into a posture suitable for this type of punishment take discreet note the way in which his trousers fasten. If they button at the front, as many do these days, you will have to undo these buttons (if nothing else) while he stands before you and before you turn him over. If they button at the side, or are elastic-waisted, or chiefly held aloft by braces, you need not concern yourself on this point.

22. As indeed may riding-crops and the smaller birch-rods; but such weapons are considerably more powerful in effect and the punishments they inflict are rather more than spankings.

23. Assuming right-handedness.



1.



2.



3.



4.

PLATE III: POSITIONS  
FOR SPANKING

1. Across the knees, the most traditional and still the most satisfactory. 2. Across a single supported thigh, the best for taller culprits. 3 & 4. Under the arm, perhaps the most dramatic of all postures.



To put a culprit across your lap in the orthodox style simply take him by the ear or the hair and march him to the place where you intend to sit. Continue to hold him suspended while you seat yourself, adjust your gown, apron, unbutton his trousers with your free hand, &c. Then simultaneously release the grip on his ear or hair and push him firmly but not too sharply in the small of the back so that he topples forwards to lie face down across your lap. His bottom should be positioned directly over your right thigh, and his arms should be held forwards and out of the way—he may be told to grip the legs of the chair, or to clasp his hands behind his head. His back should slope forwards towards the floor at an angle equalling that formed by the slope of his legs.

To take a culprit under your arm—an excellent position in many ways—seize him by the ear and force him to bend sharply forwards; then wrap your left arm around his back (note: *not* the neck—the target area will be out of your reach unless the boy is very short and is held nearly upright), lift him up as hard as you can in order to weaken the contact of his feet with the floor, and proceed.

To turn him across your thigh, mount your foot on a chair-seat, direct him to approach, and when he arrives force him—again by the ear or hair—to bend forwards across your thigh. Hoist him into place if necessary. Hold him bent forwards by doubling his further arm into the small of his back and gripping firmly. If he is short of stature, his entire weight may well be supported by your thigh, so make sure it is properly braced.

To take him between your thighs, proceed as for putting him across your knee, but wrap your right thigh around his legs to pinion him. You may need to lift your gown to knee-level in order to accomplish this—a small act of deliberation which adds sharply to the atmosphere.

To position him across a chair, settee or desk, simply march him there in the usual style and force him to bend across it.

#### SUBMISSIVE CULPRITS

If the culprit is already in a submissive emotional condition, you are saved much physical effort. Instead of engaging in an unseemly wrestling match, you may simply order him into position, in stages:—

*Come here directly and stand beside my chair*

*Place yourself across my knees, legs straight, toes on the ground.*

*Clasp your hands behind your neck and keep them there.*

*Head down. Lie still.*

You may now yourself carry out the necessary untrussing. Although there is no specific rule about this, my personal feeling is that the Governess should always prepare penitents with her own hands whenever a spanking is to be administered. The style of this punishment is already infantile, and to allow a culprit to untruss himself is to afford him a dignity which the context does not really allow.

#### UNTRUSSING FOR SPANKING

Unbuttoned or unbraced trousers may easily be lowered, even after a culprit is in position. My personal preference is to carry out this part of the punishment with as much solemnity as the overall circumstances allow (they do not always allow.) Trousers may be taken down to mid-thigh, to knee-level, or to ankle-level—or removed entirely. Not infrequently garments left loose around the ankles are kicked clear during the punishment. I always think it a good idea to lower trousers as far down as the knees and there re-fasten them; the constriction helps to pinion kicking legs.

The next stage is to lift the shirt-tail clear and tuck it under the rear of the young gentleman's jacket. If he is not wearing a jacket, the shirt will simply have to be rolled back in any way you can contrive. Unfastening the lower front buttons allows a shirt to be pulled more than halfway up a boy's back—even over his head if you desire it.

Finally you arrive at one of the most excruciating moments in any young gentleman's career of misconduct. Baring the bottom, so delicately humiliating, should not be rushed. In your Celebrant's capacity (remember the Triple Goddess) you are unveiling a Mystery. Be reverent. If you think proper, and can find the appropriate words, comment on what you are doing in terms calculated to increase the shame of the procedure.

In the following short example, the Governess has her culprit securely in position with all preparations save one complete. She takes hold of the waistband of his knickers with enough firmness to remove any lingering shreds of hope.

*Oh, you weren't expecting this? Well, my lad, when big boys behave like little boys I treat them like little boys, and that means...*

She slowly draws down the knickers.

*...A bare bottom. There! I hope you feel ashamed.*

You obviously cannot take knickers further down than trousers: I generally

position them around mid-thigh; taking the entire zone between that meridian and the upper flanks as my general area of operations.

### UNTRUSSING "GIRLS"

Occasionally you will be called upon to administer a spanking to a culprit dressed in female clothing, either because he has been feminised (where the clothing is not a punishment but a privilege), or he has been petticoated (put into shame clothing).

In either case preparing a "female" for spanking is even simpler: simply turn up the skirts and petticoats, then take down the drawers.

### SPANKING WITH THE PALM

Apply your strokes with your hand flattened yet relaxed, your fingers very slightly apart and extended. Aim initially for the exact centre of the bottom. Smack as hard as you like but remember you will have to keep up whatever level of severity you have initiated. If you are striking at the correct angle a tiny quantity of air will be trapped between your hand and the culprit's skin at the moment of impact: the explosion caused by its expulsion creates a notable increase in the percussive effect. Do not stiffen the fingers.

Spank at a rate not slower than 20 to the minute—rather faster in most cases, since spankings should be brisk: ideally the next smack should arrive before the culprit has fully absorbed the effect of the last: this promotes a rapid loss of self-control and so the weeping state that usually signals the end of the punishment. Keep the rhythm as unvaried as you can.

After a few strokes you will be able to see, from the reddening of the skin, where your blows have been landing. Compare this with your point of aim and adjust accordingly. Start to range more widely, punishing first one buttock, then the other, then the two cheeks together, then a low blow, then a high blow, and finally a thigh. (Do not follow too rigid a pattern or the culprit may come to anticipate you.) The important thing is to distribute your slaps around the "circuit" as evenly as you can. If you have done so, you will be rewarded by the sight of a perfectly roseate behind, glowing evenly all over with only a few traces of livid blue finger-marks where sharper blows have struck home.

You may administer as many spanks as you like per punishment, provided this is appropriate to the gravity of the offence and the maturity of the culprit. In fact there is a practical limit—set by the gradually building discomfort in one's own palm. I find that one hundred of the very best is the most I can manage with my

bare hand. (This award generally more than suffices.)

If I decide at a later stage to administer more strokes than I had originally intended, I change implements, but it is best to start the way you mean to go on—for this reason an accurate early assessment of the culprit's likely stoicism is important. One governess of my acquaintance, a great believer in this mode of corporal punishment, invariably dons a long black kidskin evening glove before administering the spanking. She tells me this adds considerable awe to the proceedings, and saves her hand as well.

It is generally not advisable to "declare" a punishment of this type beforehand—in other words, to inform the culprit of the number of smacks you propose to inflict. (This practice is traditional for the severer chastisements.) Instead, I believe that most, if not quite all, spankings should be administered with *the single object of making the culprit cry*, and should be continued at least until that stage is reached, if not longer. This may seem a harsh policy, but by and large even the soundest spanking is not a particularly severe punishment in any other way, and I feel it is more than justified.

#### WITH THE SLIPPER

As with the palm, remembering always that slipper-smacks are generally rather more severe than spanks with the hand—or at least, they sound as if they are, which is not necessarily the same thing. The impact of a well-handled slipper is impressive. Judge by the condition of the target how far to go. Slippers may have leather, wooden or rubber soles.

#### WITH THE HAIRBRUSH

Again, as with the palm or slipper, except that hairbrushes are unyielding instruments which can bruise more easily than any other implement normally associated with spanking. Two dozen is the most I ever lay on with the back of a hairbrush, but—depending on the culprit—one may go further than that. Do not use the bristle side—I have heard of this and consider it pointless and bizarre.

#### AFTER A SPANKING

Once the punishment has been administered, what then takes place should depend on several factors. Firstly, does this end the punishment *in toto*? With a spanking such is the general rule: in which case—and assuming the culprit is now in the emotional condition to which you intended to reduce him—you may forgive him.

Slip him off your knees (or release him from whatever position you have placed him), stand him in front of you—still with his trousers, &c, fully lowered—and tell him, in a kindly fashion, that what has just happened was for his own good. Tell him to pull up his trousers—if your mood has been softened by administering the punishment you may do this for him, if you wish—and button up. Then you may kiss him and either dismiss him, or (particularly if he is in a state of distress) order him to bed for an hour or two to recover. If the spanking has not concluded the overall punishment, then it must be followed by the next stage: writing lines, or a letter of apology, for example, or standing in the corner with the punished zone well displayed.

You may remit a planned extension of an overall penalty if the spanking has had greater effect than you anticipated—there is always room for mercy—but on no account if you have already verbally committed yourself to it. Mercy is one thing, vacillation another.

### THE INTIMACY OF SPANKING

I want to say one more thing about spanking. Above all other modes of physical correction, it is intimate: more flesh is in mutual contact, and in many other ways the posture is one inextricably associated with Mother and Child. When I have a delinquent across my knees, for the time he is there he becomes my child; and I love him. This love does not inhibit me from administering a suitable correction—needless to say—but nonetheless it is at these times that I often feel closest to a pupil. I am personally sure of this because, invariably, when the tears begin to flow, I lose my zeal for punishment. I may continue to administer a declared award just the same, but I do so at the minimum force and am as glad as the culprit when it is all over. It is now that suitable kindly admonitions may be delivered with most effectiveness. One must always “win over” one’s pupils in the end, and I have often felt that this process has first taken root when a culprit is across my knee after his first smack-bottom, sobbing quietly and listening to my voice telling him that, if he only desired it enough, he *could* be a good boy, and then nothing like this would ever happen to him. If your manner at times like this is motherly—and if the smacking which has preceded it is has been sharp enough—a few phrases of this sort can often reduce even the most stoical culprit to wholehearted weeping. You may then take him on your knee, comfort him, and kiss him—indeed, you should.

### 3. MODERATE PUNISHMENTS

Virtually all other regularly used forms of corporal punishment are classified, according to my system, as “moderate”. They include penalties inflicted within the

schoolroom, and also those administered by the Mistress in her own sitting-toom (or in the culprit's bedroom). The instruments used for moderate punishments include the taws, the tapette or paddle, and the cane.

I make a distinction between schoolroom punishments with these instruments, and others inflicted in private. The former are "milder"—that is, less humiliating—since my rule is never, except in irregular circumstances, to inflict corporal punishment on the bared bottom in open class. Instead, I either punish the clothed, or the semi-clothed posterior (and, of course, the hands where appropriate).

In return for this small consideration, pupils are expected to submit quietly and "take their punishment" with fortitude. The main reason for this is to keep "in reserve" those severer forms of the same chastisements which are inflicted on the bare bottom. For example, a pupil might commit some minor offence in class, requiring a punishment of, say, six strokes of the cane across the seat of his trousers while he bends over in one of the conventional modes.

Then, a little later on, it sadly becomes necessary to punish him again. It is now important, for reasons which should be obvious, to increase the severity of the punishment; therefore one's options are (a), to administer a greater number of strokes of the same instrument in the same mode; or (b), to administer the same number of strokes in a harsher mode. In terms of our example, the punishment options for this second (or repeated) offence are therefore (a) between nine and a dozen strokes of the cane across the trousers, or (b) half a dozen strokes across the seat of the knickers, the culprit this time being required to take his trousers down before bending over. Untrussing—even in part—before a class is a deeply shaming experience, and removes whatever bravado there may be in the offence.

However—still to pursue the same example—let us suppose that the same pupil now commits a third offence<sup>24</sup> during the same lesson. Now is the time to invoke a much higher sanction, and indeed many schoolmistresses or governesses, faced with such intransigence, might well feel justified in taking the grave step of punishing the fully bared bottom in front of the class. Although I too have taken measures not unadjacent to these, I generally prefer another approach, which may be deduced from the following examples (which I have arranged in order of increasing severity):

#### IMPATIENT

*I'm tired of this behaviour, [Christian name]. You will report to my study after the lesson. Now get on with your work.*

24. Or an offence of much greater gravity than any yet committed. It is not the number of offences against classroom discipline which should invoke the severer sanctions, but the overall burden of sinfulness. One offence of wilful disobedience requires sharper correction even than three of passing inattention.

ANGRY

*Very well [Surname], since ordinary punishment doesn't appear to amend your behaviour, we will try something a little more memorable. Report to my room after class; and in the meantime you can take your reading-book into the corner and spend the rest of the lesson there.*

DEADLY

*[Surname], take off your trousers immediately, and go and stand in the corner. Remain there until the end of the lesson, when you will report to my room. You needn't bother to put your trousers on again first—you won't be needing them.*

THE TAWS

This is an excellent implement of punishment with a long and distinguished history<sup>25</sup>, which comes in many forms and is made of several materials, though leather is traditional. Like the tapette, the slipper, and the palm of the hand, the taws or punishment strap is a “smacking” instrument with a flat punishing surface, though some are quite narrow—no more than two inches broad in some cases—and of course they vary in length. Very short ones indeed may be used for inflicting spankings, or at least whippings administered in a “spanking” posture, but to get the best out of the longer straps it is best to position the recipient as if for a caning.

Some sources regard the taws or strap as a “girl’s” punishment; and the cane as a “boy’s”; I see no justification for this distinction.

Many people select or adapt some old item of saddlery—or even a gentleman’s cut-down razor-strop—and call this a “taws”. As a Scot, I can attest that the true Scottish Taws is a purpose-made instrument, distinguished by being split into two<sup>26</sup>, or possibly three, tails at the “business” end; this enables the piled-up air, which normally retards flat implements to a marked degree and reduces severity, to escape more easily during the downwards swish and so increases the speed of descent and the power of the stroke. Long tails have a “wrapping” or lashing effect and care should be taken when aiming at the flank. The ideal proportion between tailed and untaild proportions is about one to two. A taws may also be fitted with a wooden handle for improvement of control. Lengths vary between twelve inches (in which case tails are superfluous) and about three feet—a very severe kind of

25. Tradition attaches the invention of the true taws to the Scottish bootmaking town of Linlithgow, where the bootmakers’ wives notoriously became expert at inflicting it across their apprentices’ bottoms.

26. Hence the expression “a pair of taws”.

weapon indeed. The most favoured material is leather, but in the schools of some Canadian provinces the officially-issued instrument of classroom correction is a rubber strap of approved pattern. I do not myself possess one of these, but understand that they are highly effective, unlikely though that might seem.

### ON THE HANDS

Proceed as for Hand Punishment (see page 50). Up to six strokes per palm may safely be given, even with a tailed taws of medium weight.

### FULLY CLOTHED CULPRITS

Unless the taws is very short and you propose to administer a spanking with it—which may not be thought appropriate for classroom use, where formality should reign—the culprit must assume one of the conventional postures (see below) and submit to the taws, as he would for the cane.

A difficulty arises if you wish to administer this (or any “clothed”) punishment and the culprit, for one reason or the other, is dressed in female fashion. If equity be observed, the “girl” should likewise be punished across “her” clothing—the difficulty being that girl’s clothing is not only much more many-layered and therefore protective, it does not tighten when the culprit stoops. There are only two ways around this: either forego “fully clothed” punishment entirely when the culprit has been feminised or petticoated; or—and this only works if the frock or skirt is of slim cut—tie a cord or leather belt tightly around the culprit’s knees before telling “her” to bend over. This has the effect of tightening the clothing across the posterior.

In the normal case of events, a typical series of commands might be:—

[Christian name], *come to the front.*

You lecture him on the offence. Then:—

*I shall now punish you to make sure you remember what I have just said. Bend over and touch your toes [or whatever position you nominate]. Keep your legs perfectly straight and your feet together. Remain in that position until I tell you you may rise.*

Fetch the taws. (If you have several, take your time choosing the appropriate one—it will add to his apprehension.) Ensure he is well bent over, and that the seat of his trousers is perfectly tight. If necessary adjust this garment until the necessary drum-taut condition applies. If he is wearing a long jacket, fold back the skirt.



Some Mistresses increase the ceremonial aspect by drawing out the tail of the shirt from the trousers and folding this back also, but although it must in theory diminish the protection offered by the clothing (to a tiny degree), I do not think it is worth it. If you wish to attenuate the ceremony, take the blackboard duster and plant a broad area of chalk across your precise target area; then announce that you are going to apply the taws until it has all been beaten out.

Pronounce sentence, and then inflict it. The taws should be applied at a fairly measured rate—about ten strokes to the minute—and, under these fully protected conditions, with a fair degree of muscle power. Tawses being flexible instruments, it is difficult to align them for aiming purposes; but as closely as you can, aim for the *nearer* buttock. The extra “stretch” in your forearm as you whip the end through will provide the other two or three inches and the “business end” will therefore arrive perfectly aligned across the full width of the seat. At this moment of impact your forearm and the taws, at full “fling”, should form together a perfectly straight line—if anything, your wrist and arm should “lead” the taws slightly. Do not be intimidated by the sharp crack this instrument makes<sup>27</sup>, or by any shouts from the culprit. It is true that the pain, at the instant of impact, is intense; but it fades rapidly and within a minute is little more than a warm glow.

A dozen should be the absolute minimum number of strokes with a taws administered across a protected target. I have administered three dozen as a maximum under these conditions—it was tiring work and on another occasion I think I should rather lower the trousers and apply a lesser number of strokes.

This generally being one of the milder punishments, once it is over, a culprit should be directed back to his desk and told to get on with his work.

#### SEMI-CLOTHED CULPRITS

Phrase your commands in the following sequence (the lecture on bad behaviour has concluded):

*Go and stand facing the desk.*

And when he has done so:—

*Unbutton and take down your trousers.*

And when he has done so:—

27. Oddly enough, the sound of the impact across a tightened trouser seat is much greater than in any other mode.

*Bend over the desk. Keep your legs straight &c, &c.*

Proceed as in the earlier example, but remember you have just removed a layer of protection and your strokes will be the sharper without any extra effort from you. Ensure the knickers are tight—or as tight as this garment ever is—before starting work. Afterwards:

*Stop that noise—you deserved it. Pull up your trousers. Tidy yourself.*

And when he has done so:

*Go back to your desk, sit down, and behave properly. You haven't yet come to the end of my resources, young man, as you will discover if I have any more trouble from you this lesson.*

### TAWSING A BARE BOTTOM

If a culprit qualifies for this severest form of tawsing, it is assumed that he has either accumulated a string of offences within the schoolroom, or has committed a single domestic or moral offence of considerable gravity.

A good strapping on the bare bottom cannot be considered anything other than a sharp punishment, though less so than a caning under the same conditions. My rule of thumb is that two strokes of the taws is about equivalent (I do not say equal because their effects differ greatly in detail) to half that number with a swishy cane, itself the severest instrument (*qua ferulam*) in regular use within my establishment.

On the whole a strap may also be considered a milder instrument because its effects do not last as long, though the pain at the time is about the same. A well-tawsed bottom looks spectacular for an hour or two, but a day later the reddening will almost entirely have died away and the only marks remaining will be small blue weals where edges or tails have lashed into flanks.

Corporal punishment in this particular fashion is highly favoured within corrective institutions for girls (which may explain the origin of the "girl's-instrument" prejudice referred to above). In these establishments, delinquent females are not expected to cooperate, but are usually held across trestles or tables while the matron applies the taws. As usual, it is otherwise with boys, and even to this sharp correction, administered in privacy, a young gentleman of spirit should bravely submit himself.

The choice of basic postures is more or less the same, except that the furniture will now be different, and the ottoman and the pouffe have replaced the stool and

the desk. The slight increase in the culprit's comfort will be more than offset by the severity of the chastisement.

### UNTRUSSING

This being a formal punishment, the culprit is expected to prepare himself fully before bending over and assuming the presentation. There are two further options: you may remove every impeding garment yourself, or you may command the culprit to begin the process, which you then conclude at your leisure. This last is the method I invariably favour, since it extracts more shame from the situation if the culprit is helped, to any degree, to undress. When he has taken down his trousers and adopted the posture I have decreed, I advance and continue the preparation, tucking up the shirt and pulling down the knickers. I then fetch the taws from my closet and return. I pause for a moment, then administer a lecture on his faults, always ending with a further series of commands on how to comport himself under punishment.

*I am going to administer twelve strokes. It will hurt.*

*If I think you are taking your punishment bravely and humbly I may remit one or two strokes. Conversely, if you have made more fuss than I consider necessary, I may add some.*

*In any case you will not address me personally during the punishment, and any requests for remission will achieve the opposite.*

*You will remain still at all times and not attempt to get up.*

*If you disobey me in any of these ways, I may start again from the beginning.*

As I mentioned earlier, bare bottoms rapidly betray evidence of the application of the taws; an overall reddening and occasional bruising. The vividness of these marks can intimidate some novices—but do not be put off! The flush will fade within a very few hours; and a day later you will wonder what all the fuss was about.

### AFTER THE TAWS

A boy who has been chastised on the bare bottom with the taws will probably be in some distress (if he is not your punishment has been too mild), and if you are now

satisfied that he has received the full measure of apportioned correction you may forgive him—in the usual fashion, with a kiss—and send him to his room (or to bed) for a few hours.

### THE TAPETTE

This superb and versatile instrument is the closest material analogy to the human hand in its punishing effect: it is the broadest and flattest of all implements of correction, though tapettes vary to a marked degree in overall design, materials used in construction, size, flexibility and of course weight. It is used for administering corporal punishment of the “smacking” type, in which context it is undoubtedly the severest of all instruments.

Also called (especially in the United States) a “paddle”, a tapette looks like what we in Great Britain should call a *battledore*. The games of “Fives” and “Ping-pong” are both played with devices which could equally well serve a satisfactorily punitive purpose.

Paddles differ to a marked degree, save only that all apply a “slap” to the target rather than a “cut” or “lash”. They are of comparatively recent origin as a corrective implement. Some Governesses find them unsubtle, but I do not—although the context of their use must be carefully chosen—since in many ways they are an ideal weapon. It is impossible to miss, for example, or to strike a part of the body for which you did not aim. Of course, with the tapette (as with all other weapons), one aims exclusively at the buttocks.

These not necessarily be bared beforehand, even partially, since a well-applied tapette of some weight will make little of any obstruction. However those who appreciate this instrument the most will affirm that nonetheless it comes into its own when no clothing impedes the target, since the visual result of a whipping with a flexible tapette is a remarkable—and remarkably even—reddening of the bottom, to a deep cherry glow in some cases.

Bearing always in mind that marked behinds are an inevitable and necessary part of the act of chastisement, such spectacles are evidence—to you at the time, and to the culprit afterwards—of the efficacy of the punishment.

Tapettes may be made of leather or wood, even ivory, and have many shapes. The broadest are indeed paddles, if not quite as large as those used to propel canoes, then approximately the same shape, with an oval striking surface and a stout handle.

The large air resistance encountered by such a weapon on its downstroke may be countered in two ways: either by making the tapette itself so heavy that it “brushes aside” the impeding air—in which case there is a danger of bruising—or

by piercing the blade of the paddle with a number of holes to allow the air to pass through. This latter type raises small circular blisters if used with force.

The best tapettes combine flexibility with weight to produce punishing power. For this reason they should display some of the characteristics of the true whip, albeit in two dimensions instead of three. The handle should continue through the blade or striking surface in the manner of a supportive spine, also tapering in thickness from butt to tip so that this embedded spine does not stand proud of the flat punishing surface—which, provided the handle is supple enough, may be of some much less stiff material like saddle leather. The shape of the blade is another matter of design variance. Some tapettes closely resemble extra-wide tawses, and such indeed is what they are: a hybrid punishing instrument. Others are nearly circular, and meant to be used on each buttock in turn. Most are oval or at least oviform in shape, and are used across both buttocks at once.

The sound of the paddle's impact is the most tremendous *whack!*—in this respect at least it is the most awesome of all implements of correction. At the same time its effects, though extreme at the time, rapidly fade, so that a culprit who is literally dancing from foot to foot after a liberal application of the tapette—a curious phenomenon, which I have seen again and again—will, an hour later, be found sitting down with little or no difficulty.

It normally leaves no bruises, either; and for this reason I often choose the tapette whenever a day-boy has to be chastised, and the day is already well advanced. Even those mamas willing to consign their sons to a daily disciplinary *régime* wherein corporal punishment is used (as they know well), sometimes baulk when their offspring returns home in the evening with a vividly striped bottom.

#### WHEN TO USE THE TAPETTE

It may be a matter of personal prejudice, but to my mind this otherwise excellent instrument is not to be used except in private punishments, or at least chastisements of a domestic style. My main reason for saying so is that by and large it is a stranger to British schoolrooms—finding its most devoted following on the other side of the broad Atlantic, where it is in widespread use within homes, schools and corrective institutions. Therefore, on this side of that same ocean at least, its use within the classroom is out of context.

#### HOW TO USE THE TAPETTE

Exactly as for the taws, saving only my personal prohibition on classroom use, which also rules out (the otherwise perfectly acceptable) infliction of the tapette

across protected or part-protected behinds. In my hands at least, this is an instrument to be used exclusively on the bare bottom; and I strip and position culprits exactly as I would for a tawsing or caning under the same shameful circumstances. The only variation I sometimes employ is to make the young gentleman kneel across a pouffe on the floor in front of my ottoman. I then sit comfortably in the settee, and, leaning forward, apply the strokes at my own discretion, often accompanied by a good scolding.

I consider that if one has gone to the trouble of taking down a boy's trousers and positioning him thus carefully, then a dozen strokes is the very least one should administer with this instrument. This is not a severe award—as some punishments are measured—but is usually gratifyingly productive of squeals and writhings and entreaties to be let off. I have given as many as five dozen at one time.

### THE CANE

The cane is one of the most important—and most intrinsically severe—of all instruments of punishment, and though it is most commonly found in the school-room, there is no reason why it should not be employed, where necessary, for domestic punishments as well. Second only to the birch, the cane stands—in England anyway—for the idea of corporal punishment, in the same way the martinet represents the same idea in France, the taws in Scotland, and the tapette in the Americas.

Canes are made from a variety of materials, with rattan being the most popular, due to its unique combination of light weight and extreme flexibility. They can also be made from malacca and bamboo—both unsuitable materials in my opinion, since malacca is too “knobbly” and bamboo is liable to splinter—and also from whalebone, a very severe form indeed of this instrument. And of course, *ad hoc* punishment ferrules can be shaped very easily from switches cut from any hedgerow—hazel, willow and young ash-plants all being suitable, though only the last-named will last for more than one punishment.

The standard British school cane is universally manufactured from rattan, and is typically supplied with one end already curled into the traditional handle. Lengths vary from about two feet (these are intended to be used across the knee on smaller boys but I do not think this “punishment” can ever be effective) to about four feet. Canes longer than this will be difficult to control and aim properly and should be rejected (unless the caning is of the judicial type).

The weight of a cane is the important thing and here appearances may be deceptive. Rattan is a very light material and inexperienced governesses not appreciating this are liable to choose their canes on the slender side, reasoning that this

will make the strokes more merciful. In fact the reverse is true: a slim, wand-like cane is crueller and more liable to cut. Thicker canes better combine the qualities of penetration and "spread", and are less liable to break the skin. (I speak in this context of canings inflicted "on the bare"—if a boy retains his trousers you may use what cane you like.)

### THE CANE IN USE

It is, as I have said, a severe instrument, and though versatile—it can be used to punish the hands and the clothed or unclothed bottom—the cane should be used with respect for its considerable powers of penetration. Wrongly used, it can be a vicious implement.

In fact, its widespread adoption within British schools during the last fifty years is a result of mistaken kindness and a certain prudery, mixed well together. Until the middle of the last century, the birch reigned supreme; but the application of the birch inevitably means the baring of the bottom—it can be applied under no other conditions—and a maidenly reluctance to strip young men meant that another instrument, capable of penetrating even the thick material of a boy's work-day breeches, had to be employed. For this purpose there is no better implement than the cane—unless it be the riding-crop, which is certainly not for use in schoolrooms—and so it became adopted, particularly in state or church schools.

The irony is of course that many pedagogues continue to punish errant youths on the bare buttocks; however, using the cane in this way, they are actually punishing with considerably greater severity, stroke for stroke, than with the birch! The result of the mid-Victorian prudery is therefore that many naughty boys actually suffer more than once they did (this is very often the case with ill thought-out "reforms").

The cane is therefore one of the few implements that I occasionally administer across the trouser seat—that is, with no stripping taking place beforehand. Six or twelve strokes applied with vigour to a tightly-presented target will cause enough distress to expiate most offences.

If I desire to inject a greater degree of shame into a caning, particularly one administered in class, I make a boy take down his trousers—but not, automatically, his underwear (I retain this option as a further sanction in case he misbehaves during the punishment).

Nevertheless it frequently comes about that a culprit will commit offences of such gravity that it becomes necessary to administer the cane "on the bare", almost always in private. I usually limit canings of this sort to a maximum of 12 strokes, though I have gone to 24 on a few occasions (they were very serious offences), and, once only, to three dozen. This was no schoolroom punishment but a judicial

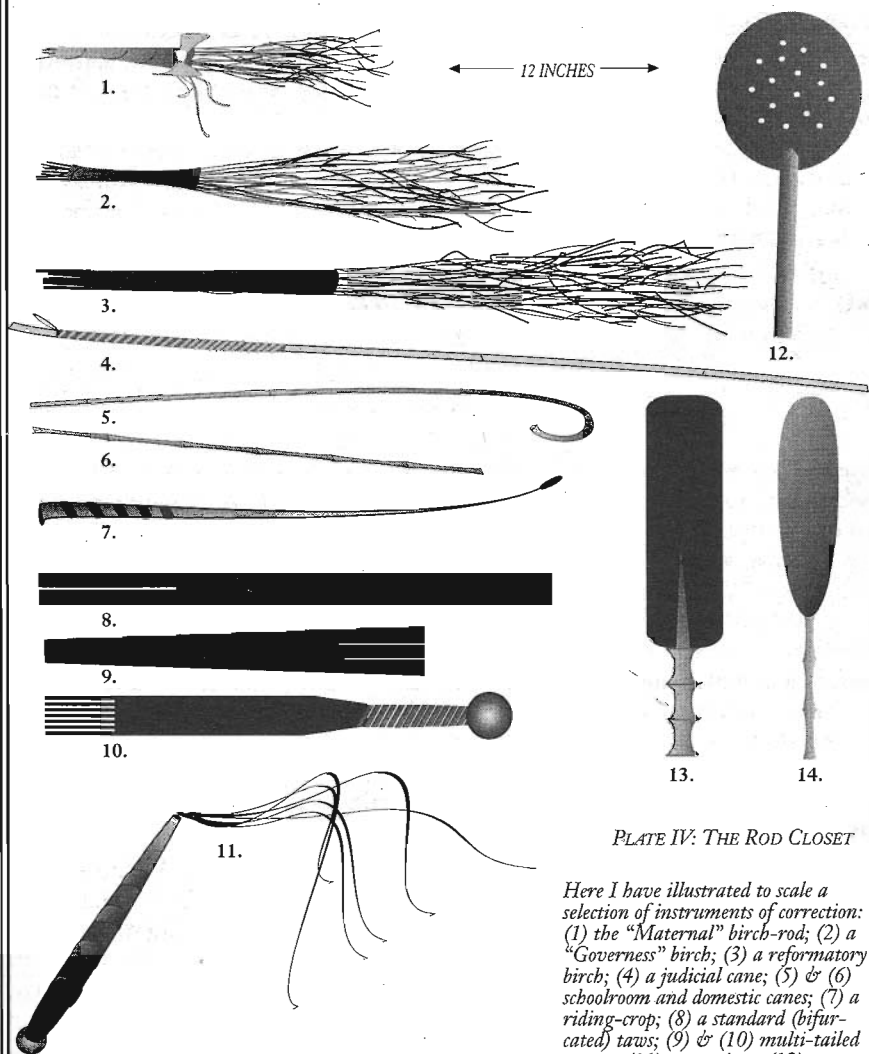


PLATE IV: THE ROD CLOSET

Here I have illustrated to scale a selection of instruments of correction: (1) the "Maternal" birch-rod; (2) a "Governess" birch; (3) a reformatory birch; (4) a judicial cane; (5) & (6) schoolroom and domestic canes; (7) a riding-crop; (8) a standard (bifurcated) tawse; (9) & (10) multi-tailed tawses; (11) a martinet; (12) a "plantation" tapette; tapettes of leather (13) and hardwood (14), both with malacca handles.



thrashing of the utmost severity<sup>28</sup>.

Applying the cane across the bare bottom is one way of observing the progress and effect of the punishment, and of checking one's aim. Some males have tougher hides than others, but even a light caning of a few strokes will leave, in addition to the usual blush across the nether regions, intermittent evidence of the rod in the form of visible weals. If the strokes are administered at a slow pace—say, one every ten seconds—the caner has time to observe these marks begin to develop, and like a rifleman can correct her aim accordingly. All strokes should be delivered into as narrow a band as possible, and that area should correspond with the plumpest and best-padded part of the posterior.

Administering any sort of caning is a matter of some precision, the attainment of which is generally a matter of practice. In order to be effective at all, it must be administered with a minimum of real force.

### CANING TECHNIQUES

I have spoken much already about this excellent implement so here I shall confine myself to observations concerning its use. The cane is a highly penetrating instrument of great potential severity, and care must be taken when administering it—so much is obvious. It is also lighter than it looks. But the important point is its extreme flexibility. During the quarter-second or so of flight, the instrument achieves a near-semicircularity in shape. Although it may appear straight and even stiff (till it is moved), in practice it is more whiplike. The arm and wrist motion is therefore a complex one. At the beginning of the stroke, the hand leads the tip of the cane; it continues to lead throughout the descent; only at the last moment, after the shortest of follow-throughs, does the wrist halt and reverse direction slightly so that the business end of the cane “catches up” at exactly the right angle to the posterior. The achievement of a good caning action is therefore a matter of some diligence and constant practice.

Another precaution is to take one's stance slightly to the left of the target—perhaps as much as a half-pace. This ensures that the tip of the cane, which travels faster than the rest of the instrument during the latter part of the flight, strikes the far buttock at precisely the same instant, and with the same force, as the rest of the cane makes contact with the near buttock. The result should be a perfect stripe across the broadest part of the bottom. This mark will immediately appear in white as you finish the stroke; then it will fade; to reappear (if it has been a severe stroke) within less than a minute as a thin welt.

28. The tender-hearted may wish to know that the offence being punished was cruelty to animals—I guarantee they would have done the same.

I have spoken earlier about limits on the use of the cane. Feeble strokes merely tap the skin. Savage blows can cut it. Both are to be deplored. The result of a sound caning should be a welted bottom, certainly—if the behind is not vividly marked the punishment has been too mild and will be too rapidly forgotten—but not a scarified one. That is simple brutality.

The cane should hum or whistle in the stroke and fall across the target with a sharp snap, like a toy pistol. There should be a pause between strokes—say, a minimum of ten seconds.

Beware of canes that are too long. While a long cane whips-in satisfactorily, it is harder to control, and the stray six inches at the end may cause the further buttock to be punished more severely than the nearer. Standing well to the left of the target is one cure, but on the whole it is best to use a slightly shorter weapon, and to strike slightly harder.

When a culprit is bending over in the conventional position, do not make the mistake of shaping your stroke with too great a downwards component. The chances are you may hit the base of the spine, or the cane will fall at an awkward, grazing angle, or you may punish the upper half of the buttocks and leave the lower, more sensitive portion, unscathed. Take a horizontal or even slightly upwards aim, draw the cane back slowly within the same arc, then whip the forearm and wrist smartly through from one side to the other, keeping your eyes on the exact spot you are aiming for. *Do not look up from this spot until you have completed the stroke.* If the buttocks have been bared beforehand, observe the mark and compare it to your point of aim; adjust the next stroke accordingly.

A traditional way of limiting the amount of force that may be applied is to tuck a large book—say, the Bible—under your punishing arm and retain it there throughout the caning. A little experimentation will shew that it is impossible to use the shoulder and upper arm muscles without letting the book fall. You are constrained to wrist and forearm, which is exactly as it should be. An even greater error is to be over-harsh. The difference between the lightest cut that may reasonably be given, and the severest, is not large; and if greater severity is required it is safer to increase the number of strokes, or to apply some additional measure, such as baring the bottom, or administering the punishment in public, or all three.

Canings are well-nigh impossible to administer in most of the spanking postures (over the knee, &c.,) due to the length of the weapon. They must be inflicted with the culprit bent over (or if necessary held), for example touching his toes, or across a chair, or a desk, or the end of his bed, or in any of the postures already discussed for the Taws (see above). I do not favour any of the kneeling postures since this makes the angle of the body too acute for such a penetrating instrument as the cane: a culprit bending over clasping his shins with his knees straight and his feet together is presented at precisely at the correct angle.

There being a natural level of formality in a caning, this tone should be maintained both before and after the punishment proper, wherever it is inflicted and under whatever conditions of dress. At the very least I make a caned offender write an imposition. On occasion—when the trousers have been taken down, for example—I send him shuffling to the corner to further shame and isolation, with his garments about his ankles and his hands on his head.

A culprit may either be caned on the spot, as soon as may be following the commission of the offence—this is particularly true of schoolroom punishments; or be sent to another part of the house to prepare himself and await your arrival (with the cane); or he may be sent to fetch the cane from a closet—himself obliged to choose from your considerable and varied collection.

Alternatively, while the culprit, already positioned and stripped, waits in suspense and fear, the Governess may coolly take her pick, assessing each of her canes at leisure until she is certain she has chosen the correct instrument for the task at hand. There is no hurry, after all, and the unanticipated waiting time adds to the overall punishment.

If I may here insert a relevant personal anecdote: my own Governess, before I was sent to boarding school and escaped her rod, used to punish my brother by saying to him, in front of me and my sisters and whoever else happened to be present in the schoolroom: "Henry, go to your room and put down your trousers. Count to three hundred, slowly, and pull the bellrope." When we heard the bell ring—and you may believe our attention was bent on nothing else no matter what our scholarly demeanours proclaimed—she would cease her work, go to the closet, take out the long yellow waxed cane, roll up her sleeve thoughtfully—she never gave us a glance during these proceedings—say "Get on with your work, girls", and leave the room.

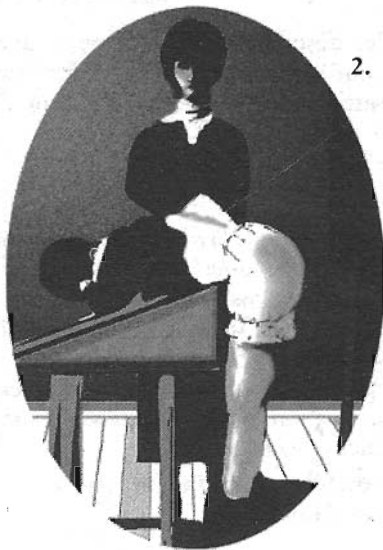
We would hear her slow footfalls pass down the corridor, then the opening of a door, and then silence for a minute, before the familiar sounds of the cane being applied to our brother's bare backside came to us; every smack, every squeal—though Henry was stalwart in these affairs and did not as a rule become vocal until near the end of his punishments, and sometimes not at all, much to her visible chagrin.

### THE CANE IN THE SCHOOLROOM

The simplest and—these days—most common way in which the cane is used in schoolroom settings is when it is applied on the hands (see page 50). However, as I may have mentioned, there are many occasions on which this is not a suitable punishment (for example, when the pupil has a writing task in hand), and whenever the cane is in use in my classroom, I usually apply it to the bottom in one of the

PLATE V: CANING MODES

*The cane may be applied to the posterior in an ascending scale of severity. (1) across the trouser seat; (2) with the trousers taken down but the underwear retained; (3) on the bare bottom, and (4) in full judicial style*



2.



1.



3.



4.

modes described above—that is, across the seat of the trousers, or with this garment lowered to the knees. If a more severe form of encounter with the cane becomes necessary, I administer it on the bare bottom, usually in private.

### DOMESTIC CANINGS

Today the cane is favoured by many mamas and stepmamas for many reasons: Not only has it become a “traditional” instrument of correction—supplanting the birch, alas! in many homes—but it is economical both of effort and implement, being both easy to apply with force and long-lasting (a good cane may never wear out at all and I still possess at least three which I acquired when I began my career as a professional governess twenty years ago, though one of these is taped at the end). In addition, canes are easily acquired—most general stores sell them for sixpence apiece.

Apply the punishment cane in the same modes of position and preparation as you would the taws.

### JUDICIAL CANING

In some of our Colonies, the cane is the official instrument of judicial correction, due almost certainly to the absence of birch in those latitudes (the birch is still favoured in Britain for whippings awarded by courts and in reformatories). Judicial canings are perhaps the most severe corporal punishments that may be awarded—certainly far more severe than the birch. And although there may never be any reason to administer a punishment of such weight, it should be kept in reserve, as a truly “last resort”. The long cane is used on these occasions, and the strokes are separated by at least fifteen seconds. A typical award is a dozen strokes.

The preparations are as follows: the culprit—I will not call him a young gentleman at this point—is informed of his fate, and confined under restraint, wearing only a pair of knickers, to await it. In the meantime I prepare a trestle, padded on top with a blanket and fitted with straps for restraint during the punishment (which is too severe to be borne otherwise). When all is ready, my maid and I go to the place where he is confined, release his immediate bonds, and march him, willing or no, to the place where the caning is to be administered. He is then fastened across the trestle, head down, and his wrists are strapped to his ankles. His knees are also strapped together so that he really cannot move. Then I instruct the maid to draw the knickers to his knees, and, after a pause of about a minute in order to regain the solemnity of the occasion, I step forward and apply the first stroke. The culprit is himself required to count the strokes aloud, but many lose

count after a few cuts and I have to rely on my own tally. On these occasions I use real force, since the object is to leave "three-week" weals. A bare bottom on the receiving end of such punishment will naturally shew evidence in startling form.

At the end of the whipping I leave the scene; my maid then applies ointment to the afflicted area, the offender is released from his posture, and the punishment is over. I never apply further sanctions (impositions, shame isolation &c.) in cases of this sort since I am of the opinion that a whipping of this severity is all the punishment that should be inflicted for any single offence. After being on the receiving end of a judicial caning a young gentleman (having taken his award he may now once more be regarded as such) should not be expected to appear again that day—he will not be able to walk easily, nor to sit down at all, and will have to spend at least that night sleeping on his face.

Let us not mince matters: these are severe punishments, and in all my career I have administered less than half-a-dozen in total.

### THE WHIP

Although I myself do not make great use of the instruments detailed below—all of which are members of the family of Whips—I cannot deny that in some households they are held in higher esteem than mine, and are accordingly employed with fair frequency.

There are many implements which could properly be called a whip, which in my definition is a corrective or training instrument, which may have one or more "tails", with a lashing (rather than cutting or smacking) effect. The true whip holds unique properties: ideally, it should taper smoothly in mass and cross-section from butt to tip. I believe the speed of the tip through the air is a function of the instrument's length, so that the longer the whip, the faster this tail moves—and of course the greater the penetrative effect.

The classic whip is the long-lashed affair used for driving teams of oxen, or for controlling a cageful of lions at a circus. This is infinitely too severe for use on humans, and—to my mind—for oxen as well.

### THE MARTINET

Of all the family of Whips, the Martinet is the only one to be designed exclusively for the punishment of juveniles. It is an implement of French design—originally by a Major Martinet, for use on the bare bottoms of officer cadets at St. Cyr, it is said—which closely resembles a cat o' nine tails and is nothing more or less than a diminutive (and far less cruel) version of the fabled instrument of naval discipline.

Martinetts are not true whips, but implements composed of a short, stiff handle, to which may be attached a number of short thongs, usually made of strips of leather—the original number of tails was six, but many now have nine or even more. The ideal design is said to be with tails and handle of equal length.

As I mentioned, it finds its greatest domestic popularity in France, where the six-tailed whip has come to stand for the idea of corporal correction, supplanting even *la verge*, which once enjoyed the same status as it does in the rest of Europe. I suppose the French simply have to be different, but that apart, I find the martinet less useful than the birch, which it otherwise most closely resembles in effect, and considerably more inaccurate. Like all whips, even the properly tapered variety, it has an unfortunate lashing effect, in that the tips of the thongs curl around the far flank and inflict the greatest punishment, not on the bottom, but in the region of the hip. The answer is to stand a little further back, but it is still a difficult instrument to control.

The single use I have found for a martinet—why I keep one in the house at all—is for dancing classes. To cure pupils of clumsiness, I sometimes give them lessons in Greek Dance, for which they are of course properly costumed in short white tunic, flower wreath and little else. By using my martinet on legs, thighs, arms and bottoms that go astray, in an impromptu fashion, I ensure that not too many mistakes are made.

### THE HORSEWHIP

I do not favour the use under any circumstances of the long “schooling” version of this instrument: it is quite simply too severe. A single cut from such a weapon, administered across bare skin, will wound. This can lay one open to a charge of assault. I have little more use for the short riding-whip or hunting-crop (though I know many governesses who disagree).

The only occasion I ever had recourse to it at all—and why I still keep one in the house—was during a gross case of mutiny; not only did a young man refuse a direct order, he attacked me, in order to secure the key of the door (which was in my apron pocket) and so gain his freedom. In this emergency I remembered the existence of the riding crop in a nearby drawer, and securing it, I thrashed him from me and around the room until my arm was tired, taking care always to strike at the jacketed shoulders and occasionally at the lower legs.

When he had submitted, howling, I left him, locked in, for the remainder of that day and night—it was the Punishment Room with, needless to say, no soft surfaces to sleep on, and the youth spent a wretched night, in pain, discomfort, sleeplessness and terror, all of which he most profoundly deserved. The following

morning I administered twenty-four strokes with the birch on his hitherto unblemished bare bottom. He was then bathed and his weals (the worst of which were from the horsewhip) dressed with ointment before being sent to bed.

### INSTRUMENTS IN COMBINATION

It is not on the whole a good idea to use the same type of instrument for two closely successive chastisements—say, within the space of a single day. Pupils do sometimes behave badly enough to warrant two (or more) castigations within a single period of 24 hours, but where one punishment follows another within such a close space of time it is usually best to apply the second with a different type of rod.

The reason for this lies in the essential natures of the three classes of punitive instrument: smack, cut and lash. Virtually all rods fall into one of these three classes (with the birch-rod and the thinner tawses offering hybrid forms). One experience of each class within the period under discussion is usually enough even for the most hardened delinquent. To give but one example, a properly administered caning of any weight will leave prominent red and blue weals across the culprit's stern. These marks last for days and are a necessary part of the terror of the cane; but to administer, for some other, unrelated fault, a second caning of equal gravity before the stripes of the first have had a chance to fade somewhat is cruelty indeed. In other words, the lingering effects of the first caning more than double the punitive qualities of the second, which is not at all as it should be.

The answer is to inflict the second chastisement with another class of weapon, whose effects can safely and usefully be "added" to those already *in situ* because although it punishes the same target, it does so in a different way and with different emphasis. A bottom lacerated from a recent caning can therefore still be punished if necessary, provided the second correction is inflicted with a birch, a taws, a paddle, or the palm of your hand.

Taking the same line of reasoning a little further, it is therefore obviously possible to achieve still more variety and choice of disciplinary method when it is realised that two or more different instruments may be used, in succession, during a single chastisement. Instead of ten cane-strokes, a spanking followed by three; in place of that two dozen with the taws you had intended to apply, substitute a dozen of the taws followed by six with the cane. Or, for misbehaviour during the infliction of a caning, a supplementary *ad hoc* punishment applied with your palm.

There are other factors to be considered: a bottom well reddened beforehand by a lusty encounter with, let us say, a leather tapette, will be in even more sensitive condition to receive a few "finishing" strokes from a good, flexible cane—the



delinquent's reserves of endurance will already have been worn thin, to say the least, and as a result the number of concluding stripes may safely and reasonably be kept small. Once again we see attention to detail, an appreciation of nuance and a capacity for taking pains enabling us to pursue the merciful course of action.

### THE PUNISHMENT BOOK

This a vital piece of equipment, which must be kept meticulously up to date—in state and church schools, the Law requires it; and in any case I think it a good idea, since an individual pupil's record can more efficiently be assessed by reference to this volume than by any subjective recollection. As soon as possible after each punishment, a record of the event should be entered, and witnessed—counter-signed—by the culprit. By checking the Punishment Book at the end of each week, a whole record of a pupil's misdeeds and chastisements may be gathered and if, as is often the case, the frequency of punishment has exceeded stated limits, a further, exemplary punishment may be awarded.

Punishment Books are printed and sold by educational booksellers; even so, the ones I have seen do not offer enough categories (in my opinion), since a bald notation of date, offence and number of strokes does not begin to tell the story of a whipping. My Punishment Book contains the following categories: the Date of the Punishment; the Offence; the Pupil's Name; the Implement of Punishment; the Conditions of Punishment; the Number of Strokes; the Dress; witnesses (if any), and the Culprit's Signature.

The first four categories are obvious enough. The fifth (Conditions) refers to whether the whipping was inflicted in private or in public. The final four categories are also self-evident.

Whenever a boy "graduates" or "passes out" he is given a list of all the Punishment Book entries which apply to himself, as a keepsake and a reminder of the fate that befalls bad boys. His parents or guardians are also furnished with a similar list, on a monthly basis, if they so require.

CHAPTER SEVEN  
*THE BIRCH*

**I**n this list of the various punishment rods available to the Governess, I have awarded pride of place—and a chapter of its own—to *La Verge*, the Birch. As readers will have guessed, the birch-rod is quite easily my favourite instrument of correction: more than favourite, since it has always seemed to me that this above all (unless it be the palm of the hand) is the instrument designated by Providence for the chastisement of mortal sins.

A TREE there is, such was Apollo's will,  
That grows uncultured on the Muses' Hill,  
Its type in heaven the blest immortals know,  
There called the Tree of Science, birch below.  
These characters observed, thy guide shall be,  
Unerring guide to the mysterious tree.  
Smooth like its kindred poplar, to the skies  
The trunk ascends, and quivering branches rise:  
By teeming seeds it propagates its kind,  
And with the year renew'd it casts the rind;  
Pierc'd by the matron's hand, her bowl it fills,  
Scarce yielding to the vine's nectareous rills.  
Of this select, full in the moon's eclipse,  
Of equal size thrice three coeval slips,  
Around the osier's flexile band entwine,  
And all their force in strictest union join.  
Each muse shall o'er her favourite twig preside;  
Sacred to Phoebus let their band be tied:  
With this, when sloth and negligence provoke,  
Thrice let thy vengeful arm impress the stroke,  
Then shalt thou hear loud clamours rend the breast  
— Attentive hear, and let the sound be blest:  
So when the priestess at the Delphic shrine  
Roar'd loud, the listening votary hail'd the sign.

It is simultaneously a beautiful and a punitive implement, the manufacture of which is an art depending in turn on a knowledge of natural science, and experience of the characteristics of the Rod in use. Each rod is unique, for the nature of tree-twigs is that no two are alike; and it follows that no selection or grouping of such twigs can be alike, either. In other ways it seems ordained for its task: superficially cruel, a well-made birch is in fact a merciful instrument. The lightness of each individual switch means that its penetrative power is small, and only in company and harmony with a number of other switches of approximately equal length, size and weight can it do its work at all. Then, by its unique combination of penetration and "spread", it punishes like no other instrument: not deeply—a birch leaves no lasting bruises though its stripes can sustain for days—but sharply, as a good rod should.

There is an awe and deliberation attached to its use that far transcends that of any other type of rod. More than any other implement, indeed, the birch stands for the *idea* of corporal punishment; and during the last century it was commonplace to see one displayed in a prominent position in many homes, as a constant reminder to the juveniles of the household of what lay in store for miscreants.

In practical essentials a birch-rod is a bundle of flexible twigs of the birch-tree (species *Betula*), bound at one end so that the other forms a spray. The spray is then applied to the bare bottom of a culprit, either until it is worn away (in which case a fresh rod may be substituted), or until the birching has been completed.

Birches should never be kept in the house, for they perish quickly, even when stored, as is traditional, in brine. On the contrary, they should be made afresh each time a birching is ordained, preferably by the culprit himself, on a ratio of two rods for each thrashing, since one may be used up, or fly apart, or prove unsatisfactory for another reason.

### THE STYLE OF THE BIRCH

Birchings are always inflicted on the bare bottom, under conditions of the greatest possible shame, including if appropriate the presence of witnesses. To my mind greater pain can easily be inflicted with the cane if that is the sole aim (as it should seldom be), but the birch has a *cachet* of its own, and a flogging administered with a good rod is greatly feared by even the most recalcitrant pupil.

Part of the reason for this respect is the ritual attached to the use of the Queen of Rods. Whether or not the punishment is to be inflicted before witnesses, the process should generally be as drawn-out as possible, affording opportunities for reflection before, during and after the punishment proper. A period of shame beforehand is virtually mandatory; the setting-aside of a specially humiliating

costume to be worn by culprits doomed to the birch—even more humiliating than the clothing worn as a matter of course and often involving petticoats—is another excellent technique.

At all events, once the period of preliminary shame reaches its conclusion, and the whipping proper approaches, the delinquent should be led in to the room where the punishment is to be inflicted, dressed in his penitential costume, if this has been decreed, otherwise in his best clothes, and carrying the pair of rods. He must then make formal submission, kneeling in the old style, begging for correction and offering the rods. The Governess consents to inflict the punishment and commands him to assume the appropriate posture. He does so. At this point restraints, if any, are applied; or the holder-down, if one is present, comes forward to do her duty. Meanwhile, the Governess makes her choice from the two birch-rods, which needless to say should be of meticulous construction and properly “dressed” with handle and ribbons.

Once in position, the culprit is prepared for punishment, either by the Governess or by her assistant. This procedure can be as gravely methodical as you like. Trousers, if worn, should be unfastened and pulled to the knees. Skirts, petticoats or shirt-tails should be neatly folded back or pinned up. Finally the drawers are solemnly taken down. A final, stern lecture on the nature of the misdeed may now be given if desired. Then, at the slowest possible pace, the birching is administered, accompanied—this is extremely important—by a spoken tally of the strokes. This counting aloud may be done by yourself, by your assistant, or by the culprit himself. No other words are spoken, though as the birching progresses there will certainly be some noise from the culprit which should be ignored, or, if necessary, rewarded by further strokes.

I shall be discussing the techniques of birching a little later on in greater depth, but for now let me say this: the birch should never cut the skin, but it should not fall far short, and it should always provoke tears.

Once the birching is concluded the culprit is released to make his final submission by kissing the rod before being allowed to adjust his clothing. He should then either be forgiven, or sent on to some further period of shame and private reflection.

## PERCEPTIONS OF THE BIRCH

There was a time when the birch-rod was the only type of punishment implement used, but those days are long past, and today the cane or the taws are more readily to be found in households and schools. The birch-rod, however, is still in use at many British public schools, and naval cadets are subjected to it whenever they are

guilty of some grave offence against discipline; and of course it is used by courts to punish delinquent youths.

In all these instances we see older males birching younger males, and here, I believe, the reader will discover my earlier strictures on this subject (see FOREWORD) to be true. All of these—with the honourable exception of some school birchings—are grim executions with long, exceptionally cruel rods and considerable masculine muscle-power being employed. In many cases the “birch” is not made from birch-wood at all, but from willow! (This is because osiers make crueller, longer switches.) Frequently—especially in the Navy—blood is made to flow. Of these brutal exhibitions I have nothing to say in praise. Certainly a birching should be a matter of dread; certainly there should be humiliation and physical pain involved; but there should never be brutality. My doctrine, remember, is *the greater the shame the less need be the pain*; and to my mind careful attention to the details of a birching ceremony—and no other rod has such a store of ritual attached to its use—will more than compensate for any supposed lack of muscled strength in the female arm. That is, the event can be made far more punitive, in the fullest sense of the term, without the expenditure of so much “huff and puff”. The admitted *desiderata* of shame, tears and a sore bottom can all be invoked with far greater finesse and a more lasting punitive impression if the birching is carried out by a woman, provided she herself is properly attuned to the magical properties of this splendid rod, and above all canny in its use.

At present a judicial birching—a flogging ordered by a Magistrate’s Court—is inflicted in private by policemen. One (or more) holds down the boy across a table, while another officer applies the birch. A doctor is present, and so too may be a parent or guardian. In this spectacle—of maybe three or four grown men overpowering a single boy—we perceive brute force at work. The presence of a doctor gives a wholly unwelcome insight into the possibilities inherent in such a punishment. In other words, there is a bullying tone: one’s sympathies, by and large, are with the birchee—which is not at all as it should be, since he may indeed have committed some crime thoroughly deserving of an encounter with the Queen of Rods. The best interests of Justice are not served.

I have long believed that delinquent boys, sentenced to be whipped, should receive their punishment in public, immediately, and at the hands of a strong *woman* police constable, in the manner of naughty boys over a thousand generations. This punishment should be inflicted in the well of the court directly after sentence; smaller culprits should be taken over the knee, bigger boys bent across a bench. The trousers or breeches should be pulled down by the punisher and the birching applied on the bare bottom before all present. Under such shaming circumstances the strokes would not need to be severe for the punishment to be effective. And there would be little or no sympathy for the culprit.

## WHEN TO USE THE BIRCH

I reserve the birch-rod for serious offences of a certain type—that is, when the offence (or accumulation of misconduct) has been grave, and deserves severe punishment—but when at the same time I wish to display, to the culprit, that by taking such an amount of trouble I am shewing real concern for his welfare. A birching, properly administered, is not a contemptuous thrashing, but a loving one.

In its more mystical aspect—and I urge my readers never to let this depart from their consciousness—a birching is also a religious rite: an offering to the Great Goddess, ideally by a consenting sacrifice. The offering most welcome to Aphrodite Philomatrix is a well-birched boy, and has been so since the days of Diana in Lacædemon, when Spartan youths were whipped by their friends and families before her altar, and in her honour. By agreeing to undergo his punishment, and then by undergoing it, a guilty youth regains her favour. She accepts the offering. But it is you, the High Priestess, who have reconciled them, and the holy Birch which has been the instrument of reconciliation, the magical wand which restores all to rights.

## TO MAKE A BIRCH-ROD

Start by assembling the correct number of trimmed birch twigs—I shall deal with this in a moment—then arrange them so that the tips can be pulled together into a single, roughly coincident mass. This operation will leave the thick ends of the switches, which will naturally be of unequal length, in an untidy condition. These should be cut to the same length with heavy scissors.

Now turn the twigs so that any curvature of the stems is inwards, otherwise you may leave a loose end, and will spoil the rod besides. Bind the rod loosely with string to hold its shape and arrangement while you prepare the handle. This is traditionally of broad velvet ribbon, and should be wound around the birch in a slowly ascending spiral from base to about one-third of the instrument's length, as tightly as possible. This gives the rod a pleasing, conical appearance, forcing the fine twigs out into the desired spray.

Finally the rod should be “dressed” (garlanded) with smaller ribbons of the same colour.

I should mention here that the birch is, after all, a living tree, subject to the Seasons; in Spring the sap starts to rise, and this phenomenon continues until the Autumn. During this “green” phase the twigs themselves are “green”—in other words, soft, and liable to fly apart during the punishment. For this reason, and

especially at these times of year, the punisher should if possible contrive to cut her twigs from older trees. The ideal birch-switch is one in which no trace of "greenness" is to be discerned, but which is still highly elastic and not brittle.

The number, length and weight of twigs is a matter of some calculation. There is a clear relationship between these criteria, and the resulting efficiency of the weapon—by this I mean its combination of flexibility and weight.

As with any weapon, the longer the rod, the more cruel and at the same time the more uncontrollable it becomes. It is possible to make a "birch" from five four-foot lengths of willow, as I have seen done, but to my mind that is a kind of whip, and not a birch at all; and indeed such rods must be bound for three-quarters of their length if the spray is not to fly so widely apart during the stroke as to be useless.

For a "Governess" birch-rod of average size and length—say six ounces and twenty-eight inches—between seven and twelve birch switches will be admirable. They should be a mixture of thicknesses. The tips should be intact, but any greenery should be removed. If the birch swishes too much in the air, it may retain too many fine twigs—remove a few of these and try again.

Very small and perfectly effective birch-rods can also be made, for use across the knee or under the arm in the old maternal style. Not only should the twigs be shorter, they must be finer and therefore—so that the overall weight does not diminish too much—they must be greater in number. About 15 fine twigs of no more than fifteen inches in length makes an ideal weapon for use at close range.

### APPLYING THE BIRCH

A good birch can be as accurately applied as a cane; however because the spray covers more ground (as it were), the effect of this most ancient of rods is a perfect combination of smacking and lashing: instead of a single sharp weal, there are a greater number of finer, fainter weals, and a great deal more blushing, over a far wider area. The cane attacks what may be termed the Equatorial Zone; the birch punishes the whole bottom. It is the most profound of chastisements.

### MODES OF BIRCHING

As is appropriate, I have three modes of administering the Queen of Rods: across the knee in the old maternal style; to a kneeling culprit in the public school style; and to a "horsed" culprit in the style of the French convents of the last century. The first two modes are always inflicted in private—the last one may, if necessary (and should, in my opinion), be administered before witnesses.

In fact the birch may be inflicted in any manner appropriate for the cane or taws, but this, I think, robs it of its special power and capacity for awe.

### BIRCHING IN THE MATERNAL STYLE

Be under no misapprehension: a birching across the knees, if properly applied, hurts every bit as much as any other sort, save only whippings with the longer rods. This is for a single reason: not only are the shorter birches constructed with a greater number of twigs, they are also typically used with much more vigour. When you birch a kneeling or horsed culprit, you lay on measured strokes, whose force is partly dictated and controlled by the weight of the descending rod. When you whip across your knee, you thrash the target with a good portion of your strength of arm.

When administering this sort of birching, remember that you are emulating the Goddess, who favours this position above all for dealing with naughty Cupid. Be regal, and firm. Deal with the matter almost as you would a spanking, except that with the birch there is always a note of extra formality present.

Culprits should always be made to kneel, confess their faults and beg for chastisement, which you graciously consent to grant. They are then ordered across your knee, untrussed with hieratic deliberation, secured firmly (since the birch tends to invoke a "dancing bottom"), and whipped with force at a rate of about twelve strokes to the minute.

If you have "declared" the punishment—in other words, stated aloud the number of strokes you intend to administer—then you must of course honour any commitment you may have made.

If not, then you may continue until the culprit displays the necessary degree of penitence, or the rod is in shreds, or your arm is tired, whichever comes first. Do not be dismayed by the apparently severe physical effects: the flush will fade within an hour, and even the worst of the weals will be gone within two days.

Before buttoning up, a culprit should again kneel and kiss the rod, thanking you for the chastisement. If no further penalty is decreed, he may then be forgiven and dismissed.

Here are some examples of these "penitential" verbal exchanges. Firstly, the prior confession of fault:—

GOVERNESS: [Christian name], *come and stand before me. Now, you know why you are here, do you not?*

CULPRIT: *Yes, madam.*



GOVERNESS: *Then tell me*

CULPRIT: *Madam, I didn't make my bed properly; and I forgot to clean my shoes, and I was late for class twice...*

GOVERNESS: *A catalogue of sins for which this [shakes birch] will settle the score. You remember what you must do now.*

CULPRIT [kneeling]: *Madam, I do most solemnly repent of my offences and I ask you if you will be so good as to punish me for them.*

GOVERNESS: *I will. Stand up and unbutton your trousers.*

[Culprit obeys]

GOVERNESS: *Now place yourself across my lap, face down.*

GOVERNESS [untrussing]: *I am going to give you fifteen good hard strokes on your bare bottom. It will leave marks and it will make you cry; but bear it as bravely as you can and that will be an end of the punishment. Head down! Lie still...*

[Culprit obeys; he begins to whimper]

GOVERNESS: *If I were you, young man, I should save my breath.*

Administer the punishment. At the end of it there will be perhaps a minute or two minutes during which it would be wholly unreasonable to make the culprit kiss the rod, but as soon as he is able to speak more or less coherently, he should be slipped off your knees and ordered to make the final act of contrition; in my opinion one of the most important and beautiful ceremonies associated with the proper use of the rod:—

CULPRIT: *I thank you most humbly for the whipping you have given me.*

[He kisses the rod]

GOVERNESS: *Then I forgive you. You may stand up and tidy your clothes. Now kiss me, and go to your room until dinner-time.*

## THE BIRCH IN THE PUBLIC SCHOOL STYLE

There was a time when many of our great boys' school used the birch in the "horsed" position: an usher or porter would take the boy on his back and the Master would apply the rod to the offered bare bottom; these flagellations were inflicted before the school.

Today, I cannot think of a single great school for boys (or girls) which administers the classic rod in the classic manner. More's the pity, since to my mind there is a grace and beauty attached to the *ancien régime* for which there is no modern substitute.

Schoolboys have always been birched "across the block", as any number of old prints will testify. This method, while perhaps lacking in the drama of the older system, nonetheless has its adherents; and of course a professional Governess—who may or may not have a trained helper—is often obliged to use this posture when inflicting birchings of a markedly more severe style than can be administered across the knees.

The public school birching-block or whipping-stool is merely a method of formalising one of the best birching postures: kneeling. A young gentleman may kneel at your command, of course; on a settee, *chaise longue* or even on the floor. But the ceremony will be better served, and the boy himself actually helped to undergo his chastisement, if he has something to kneel across. This was recognised many centuries ago, of course, and the result is the public school flogging-block, about which a great deal has been written.

In general, this is a piece of stout furniture arranged like a low platform with a central "step". The boy kneels on one end, bends across the step, and holds the other end. If he makes a proper posture, his bottom is elevated to precisely the correct angle.

As assiduous readers will already know, I myself make great use of the flogging-block; one graces my punishment room (see page 20). I have nothing to add to the conventional wisdom on this subject except to say that it is best to furnish your block with fittings for restraint straps. I do not favour permanent fittings of this kind, since the essence of a good birching is that the culprit should accept it humbly and submissively—which, as in the Eton style, means kneeling and untrussing without argument before bending forwards. The obvious presence of straps means that the possibility of resistance is at least contemplated; and so he may be stimulated to resist. Keeping restraints out of sight until (unless) they are needed removes this visual clue from the culprit's mind and better encourages a submissive attitude. However, there are always occasions when a boy will resist his just deserts—and then you have to produce the restraining straps and fasten him

securely to the block so that he may receive his due punishment without further fuss.

I have already explained how I use the Punishment Room, and here it is assumed that the young gentleman has committed an extremely grave offence against your rules. Tell him to go and wait outside the door of the Punishment Room (or march him there), facing the wall with his hands on his head. If you think proper, order him to lower his trousers to his ankles for this period of "shame anticipation". Leave him for a while to "stew" (the more people who come and go in the corridor, the better). In your own time—there is after all no hurry—return, bearing the rod (or rods, if you contemplate a severe punishment). Unlock the room. Pass inside, leaving him to wait in the corridor. Prepare the block. This means making the straps ready to hand, if you have reason to suspect he may not accept his punishment bravely. Finally, order him inside, and lock the door. If you have fitted the door with sound-absorbing curtains, draw them. It will abash him.

Next, inform him of the nature of his crime, and of what you have decided to do about it. Give this a moment to sink in, then order him to assume the kneeling position on the block. The traditional phrase here is "Go down!". The young gentleman kneels across the block, having first unbuttoned and pulled down his trousers, if these are not already lowered. (At some schools, notably Eton, the boy is not allowed even this privilege; a school porter does it for him.) Still moving and acting in a leisurely manner, pull down the underwear and tuck up the shirt-tail. (Again at Eton, there are always two "collegers"—senior boys—whose task it is, at "Library" floggings, to stand either side of the culprit and hold up his shirt.) Apply the birch. My personal feelings are that two dozen strokes is a fair award, considering the ceremony, but where older culprits are concerned up to four or five dozen may be given in very serious cases. Remember, the birch cannot injure, it can only weal. To inflict this many cuts without drawing blood is a difficult matter, but it can and must be done.

The secret of inflicting a large award of birch-strokes is to begin lightly, observe carefully, birch widely—that is to say, over the whole bottom, from hip to thigh—and proceed with caution, increasing the force of each stroke as the whipping progresses. Thus, if three dozen is the nominated award (and you must never go back on your word: if you have said three dozen, then three dozen you must administer), inflict the first dozen rather lightly, the second at standard force, and the last dozen on a stroke-by-stroke basis with some severity, aiming to "finish" both the punishment and the rod used to inflict it. The last six should be harder than anything yet inflicted, and of these, the last three should be harder still.

Strokes should be administered at an extremely slow pace: about five to the minute is my practice.

Delinquents invariably squeal under the birch—this is the only word for the

noise they make. It is not a dignified sound, yet it is not a dignified situation. Culprits usually make some sort of effort to withstand a flogging without "squeaking", but I find that by the sixth stroke most of these manly resolves have broken down—certainly by the twelfth stroke. From now on until the end of the whipping you must close your ears and harden your heart. Remember, they are being hurt, but not as much as they think they are.

As should always be the case when the birch is employed, a whipping should be concluded by the culprit's kneeling and kissing the rod.

### RESTRAINTS

From time to time a young gentleman will refuse the rod, either because in his own mind he has already had enough, or simply because he does not wish to be flogged at all. In either case he is denying your authority—and, since you are *in loco Dei*, that of the Triple Goddess—such insults cannot be tolerated.

You must now apply restraints, which of course you will have ready to hand if not actually in view. The most important of these is a strap to hold the boy bent across the central "step"; this should be fastened to the further platform and loop about his waist. Passing it around and snapping it in place is the work of a second, and before the boy knows what has happened he is secured.

Of course, he can—and may—still kick. To this end, one applies the second of the standard restraint straps; this should pass around the back of the knees and secure the legs together, and to the "step". Once these two straps are in place there is very little a boy can do to impede the birch save use his hands. This of course can still be a problem, and while there are many elaborate schemes advanced—hand-cuffs, &c—I do not feel these "police" techniques are properly in context. It is better by far to issue a stern command to keep his hands in front, &c., but if that does not work, then simply binding the wrists together, with no further restraint, does all that is necessary; the young gentleman cannot put his hands behind him, which is after all what matters. You may now birch at will.

### BIRCHING IN THE CONVENT STYLE

In my opinion the style of birching developed by the Sisters of the French convents during the last century—though I understand the practice is falling into decline—is quite easily the most elegant and thoughtful method of applying the Queen of Rods: it is certainly the most exquisitely ceremonious.

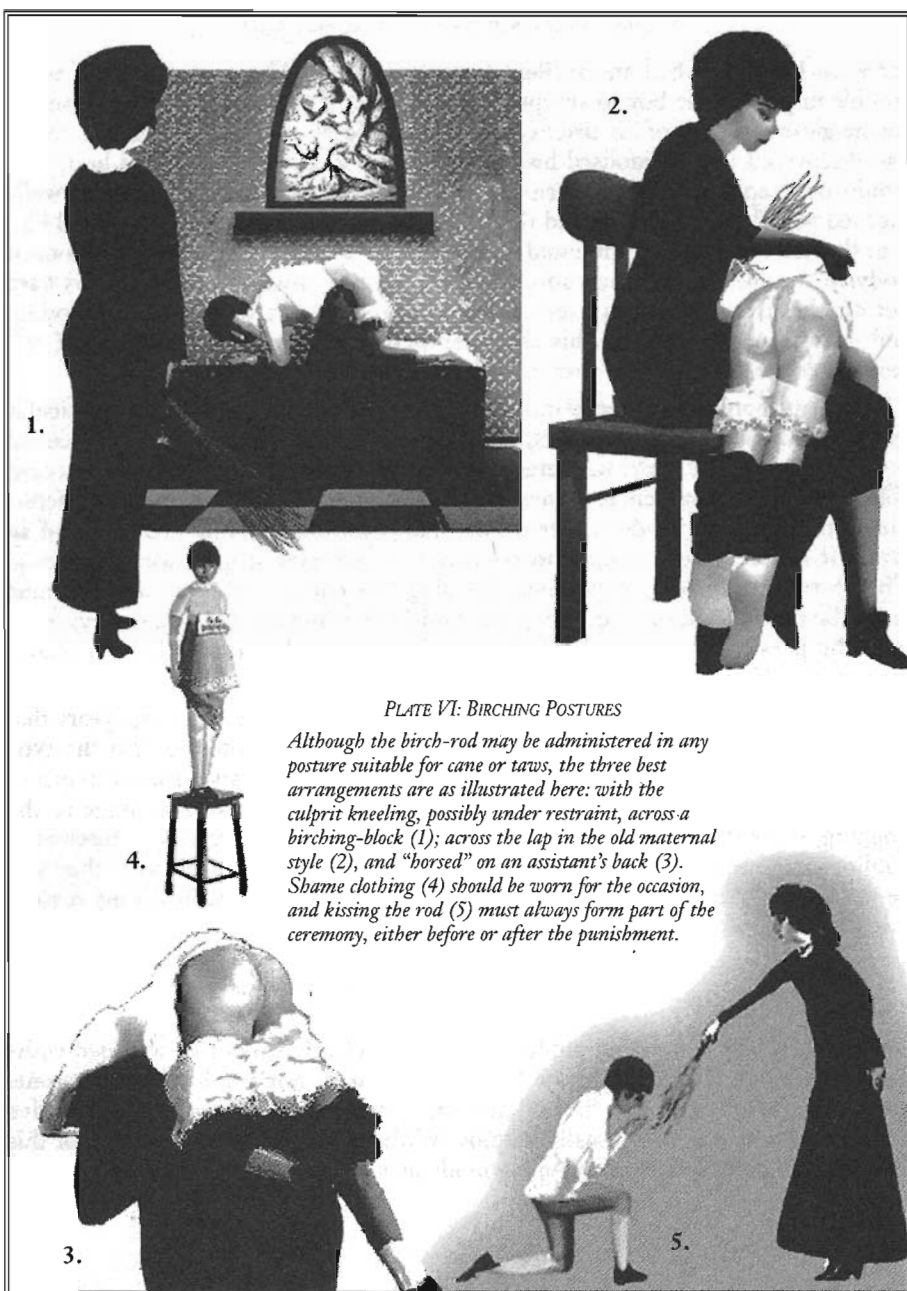
Give or take a detail or two, the procedure was once as follows: the guilty girl was "told off" for her punishment some hours before, and spent that time under

confinement, wearing shame clothing, and “putting up” the rod to be used for her own punishment. When the time came for the actual flogging, the school was assembled and the girl was led in, wearing her shame costume and bearing the birch she had made; her petticoat was already pinned to her shoulders behind, so that as she advanced down the aisle of pupils, her bare flesh was displayed in what, for girls of adolescent age, must surely have been a supreme humiliation (though if I know anything of girls, the ugliness of the shame clothing may well have weighed even higher in the scale). She then knelt at the feet of the Mother Superior, offered the rod for approval, and begged, using words of a recognised formula, for a good whipping. The Mother Superior of course consented, whereupon the culprit was “horsed” on the back of a stout Sister, the rest of her clothing was pulled aside, and the strokes were inflicted in a grave and ritualised manner. The punishment complete, the whipped girl then had to kneel once more, kiss the rod—which might by now be in a sorry condition!—thank the Mother Superior for the chastisement, beg permission to retire and, this being granted, leave the chamber in order to repair her toilet.

#### THE CONVENT STYLE FOR MALES

Observant readers will have realised before now that I am myself strongly in favour of such procedures—applied of course to males. Unfortunately the opportunities for inflicting such dramatic punishments are few and far between: the last time I performed anything like the full rite was some years ago, when I was called in on a consulting basis by a young stepmother, married to a naval officer of some distinction, who had inherited a houseful of children and was having particular problems of a disciplinary nature with the eldest boy, a sulky youth of 16 who had already been expelled from two schools for laziness, lack of application, call it what you will. I immediately diagnosed the condition and recommended a convent-style birching of the method described above. The young woman was at first hesitant, thinking (as many do), that the punishment I proposed was over-harsh. I might have contested the possibility of any such thing as over-harsh punishment with the particular young gentleman in question, but when consulting one must be sensitive to patrons’ prejudices; so instead I pointed out (as I have in this Guide) that the very ceremony to which she objected was itself the most merciful aspect of the proposed chastising. With such a large component of undiluted humiliation involved, I argued, the actual award of birch-strokes might of itself be rather lenient. And (I added), surely it was his pride above all which needed humbling; in other respects he was not a particularly badly-behaved young gentleman.

In the end she agreed and the ceremony went forth more or less as I have described it above. For audience, we had the boy’s siblings, and of course the



#### PLATE VI: BIRCHING POSTURES

*Although the birch-rod may be administered in any posture suitable for cane or taws, the three best arrangements are as illustrated here: with the culprit kneeling, possibly under restraint, across a birching-block (1); across the lap in the old maternal style (2), and "horsed" on an assistant's back (3). Shame clothing (4) should be worn for the occasion, and kissing the rod (5) must always form part of the ceremony, either before or after the punishment.*

servants. For rod, I had an excellent Governess birch. There was, I admit, some trouble in getting the boy to accept his punishment, and particularly to put on the shame garment—one of his sister's petticoats—beforehand. But I prevailed, once I had discovered that he idolised his absent father—a parent, I reminded him, who would be deeply grieved to learn that his only son had refused to accept well-merited punishment. This turned the issue; the boy put on the petticoat, I led him into the hall and had him mounted on the back of the gardener's wife (the stoutest body in the place), and then administered a dozen ringing strokes on his bare bottom. He remembered to kneel and kiss the rod afterwards without prompting; and in due course, I believe, his character was quite mended. At all events I was never called in again by that particular family.

If I am therefore contemplating a public birching as a reward for a particular sin or accumulation of misconduct, the Convent Style is always my first choice—if it can be arranged. For the full ceremony, several components are vital: an assistant able to "horse"; an audience, to increase the humiliation; shame clothing of a feminine character, and sundry other details like placarding, shame postures and so forth. It also requires a culprit to cooperate, which almost goes without saying. Therefore—most young gentlemen dreading this correction above all—he must either be intimidated into accepting his punishment humbly and obediently; or he must be persuaded. I would infinitely rather persuade, since I believe that a consenting offering is the one most acceptable to Our Lady.

Oddly enough—or perhaps not oddly at all—I have found over the years that the type of offender most likely to benefit from such an ordeal is also the type most likely to accept it with humility. (Often these are the artistic or musical cases.) To them I promise that the credit they gain from submitting with courage to the flogging, far outweighs that which they lose from being petticoated and birched in public—unlikely though it might seem at the time. I also point out that they will be the centre of attention in a very old and beautiful ceremony. For some reason, this often appears to carry considerable weight.

#### A USEFUL DIMINUTIVE

Strictly speaking, although a public flogging can clearly cannot be awarded without an audience, a birching in the Convent style does not absolutely require one: one can make do with the "horse" and the shame clothing, and this diminutive version is the one I most usually employ. Without an assistant no version of this charming and old-fashioned whipping mode may be administered at all.

CHAPTER EIGHT

## *THE AFTERMATH*

**T**he purpose of punishment is repentance. Almost always, this means a weeping culprit—it is the only reliable evidence. Ladies with soft hearts should harden them. If you had seen, as I have, boys who an hour or so before were red and wet of face and half-naked at your feet, swearing to be good for evermore, now quietly engrossed in some peaceful work, you would realise how tough are the hides of males, and how resilient they are as a tribe. That is why males need, not merely whipping, but frequent whipping: they are forgetful, and it is one of our tasks to teach them not to be.

When a culprit weeps it means his resistance has temporarily broken down and this generally is the signal for the punishment to end. If it has still some way to run, judicially speaking, I usually exercise the prerogative of mercy. Over the years I have trained myself to discern the true sounds of repentance from the feigned noises made by the craftier culprits (if I fancy a culprit is putting one over in this way then I generally lay in the remainder extra hard!). If a chastisement is nearly but not quite run its course, I normally proceed to the conclusion. If a culprit roars—in my view—too early on in the proceedings, not having displayed even a minimum of endurance, I ignore it altogether.

Once the chastisement proper is over, what happens next depends largely on what has happened before. If it has been a formal, even public, whipping, then the ritual has us all in its iron grip and there remain certain stages and procedures before the culprit can be forgiven. If, on the other hand, the punishment has been a summary one, and a flood of tears has been the result (as it should be) then once you have administered the last smack and allowed it to settle, gently turn the culprit so that he is sitting on, rather than lying across, your knee, and soothe him quietly while he weeps, praising his bravery (if he has been brave), and explaining again the reasons for the punishment. You may kiss away his tears if he quiets down. It is important that during this comforting stage he is not allowed to dress himself; he must sit on your lap and be consoled in the same condition of nakedness that was visited upon him for his late punishment. In doing this you reduce him, no matter what his real age, to a very small boy, and you become his Mother. Your influence over him is now stronger than ever before.

Sometimes a culprit does not weep. There is nothing you can do about this in anything like a formal situation, because the practice is on these occasions to



declare the number of strokes before beginning to administer them. (In private, summary situations you may do as you please and keep thrashing until tears appear, if that is your aim.) You must just take note, and do your best to make him weep next time.

### RE-DRESSING

Some boys find being re-dressed after a punishment—in a reversal of the stripping that preceded it—almost, if not entirely, as humiliating. This is because to be dressed by a female implies extreme infancy. Knickers that have been taken down can be drawn up again. Shirts and frocks that have been tucked or pinned up can be unfastened and pulled down to their accustomed positions. Trousers that have been lowered can just as easily be hoisted and buttoned.

### EXTRA PUNISHMENTS

I generally prefer to let a ceremony of kissing the rod be an end to a formal thrashing of the most exemplary kind, but there will be occasions when further punishment is appropriate. A period of isolation, or Shame Clothing, or both, is often decreed in these cases. In any case the punishment must come to an end some time, and then there should be all the warmth of forgiveness. Above all else in the administration of physical punishment, this is vital.

## CHAPTER NINE

# *A MISCELLANY*

**M**y readers will have gathered, I hope, that amidst this never-ending stream of delinquent males, there is one type for whom the application of a directly punitive régime is, generally speaking, the last thing one should attempt. Those youths to whom I have earlier called "girl-boys", or males of a pronouncedly feminine type, are often referred to me, their "condition" being thought worthy of punishment, or at least to be banished by coercive means. [See page 13.]

This presents me with a problem. On the one hand, as readers will know, I do not consider this tendency in males to be in any way reprehensible or deserving of punishment (at least, not of itself); on the other, by taking on such a case I have agreed to do what I can to ameliorate the situation. For those who have consigned such young "ladies" to my care—and they are often in genuine despair, misunderstanding their sons' conditions and imagining them to be homosexuals—this means of course the apparent elimination of the slightest trace of "cissiness" (this word is usually the first chosen).

The first thing to realise is that, even were this a condition needful of elimination in the first place, it is practically impossible to do so.

In the meantime, much psychological (and physical) damage may have been done by pursuing the wrong approach. Many of the pupils of this type who have passed through my hands have been unfortunate enough to be sent, at an earlier stage, to one of the "manly" private schools in the country, where an exclusively masculine atmosphere—rough sports, bullying and a great deal of flogging—has been intended to set all to rights. Instead such a course of action can bring young men of this sensitive sort close to suicide; and I should be very surprised indeed if such tragedies have not occurred in the past.

I deal with the situation in the reverse order—my definition of the problem being, how to help the young "lady" make the best of "her" (let us agree to dispense with these rather arch inverted commas) predicament. Many young people of this sort are riven with a guilt they do not deserve but have been forced, by the conventions of society, to adopt; they are confused, ashamed and thoroughly

unhappy. Their morale and self-respect is at its perigree, and in cases like theirs it is the task of the caring Governess, not to punish and shame, but to encourage, assist, advise and cherish. To do this one must engage the subject in a joint conspiracy: I give them the freedom to be what they really are—for the first time in their lives—and in return, for the remainder of the time, they play a part, for the benefit of all others save ourselves and those within the closed world.

Frankly, I dislike conspiracies and deceit. The ideal thing to do would be to treat these cases on their merits, send them to girls' schools, and so on. (The same thing should happen with those girls who would rather be young gentlemen.) Boys of this sort *are* girls in any case—in all respects save one. But this is of course quite impossible, and other remedies must be sought if the young person is not to be doomed to a lifetime of misery.

The first stage is to capture the confidence of the pupil. As I wrote earlier, at the time she comes into my care she is dressed and accoutred like a boy; and feels like no gender at all. An early decision, therefore, is to alter the appearance of the subject. Here one must tread carefully: the immediate production of frocks, stockings and so forth might be mistaken for a punishment of the aversion nature—it is in fact quite common to attempt to discourage boys who like wearing girl's clothes by actually forcing them to do so for long periods. Naturally, it has the opposite effect, larded with a portion of confusion since the "good" feeling of the clothes is accompanied by scorn and severity.

### FIRST IMPRESSIONS

The setting must be right. The bedroom should be made as pretty and pleasant as possible; and your manner—and that of your assistant—should be friendly, warm and helpful. The subject's initial wariness and fear are replaced by early doubt: can this be the Haven so long sought? You send for her, still in her short trousers and round jacket, and seat her on the ottoman. You give her tea. You talk. And during this vital first conversation you let her see that you perceive her true nature, that you understand, and above all, that not only do you not condemn, you approve.

### COSTUME

The next stage is to put the subject into female apparel. It is very important that the first costume selected should not suggest punitive or shame clothing—in other words, no charity-girl smocks. A schoolgirl's tunic and pinafore is usually acceptable, but better still is something on the order of a party dress—something exceptionally frilly and feminine, in other words, to set the change of gender

beyond all doubt or recall. However it cannot be denied that the anatomy of males is different to that of females, though below puberty the difference is not so marked. In this connexion I feel that the use of a corselette may be recommended: these garments help to pull the waist in and emphasise the hips—they make the subject feel immediately more feminine.

Once the first change of costume has been effected, and even if through ignorance the subject has put the clothes on badly or in some inappropriate way, be sure to praise her appearance loudly. Only when you have established that you admire the “new look”, may you venture any needful criticism. Once this bridge has been crossed and the femininity of the subject established, you may dress her in schoolgirl costume throughout the day—after all, she still needs to be educated, though of course in the style of a girl.

Hair is a problem, since this will be cut short in boy’s style. Obviously it must be allowed to grow, but in the meantime you have a choice between (a) ignoring the short hair; (b) using a wig or hairpiece, or (c) a bonnet, cap, or hat. I might consider (b) or (c) when taking the subject for a walk in public (this is usually considered a great treat), but indoors I generally prefer (a). After all, gender does not reside in the topknot.

### THE SECRET NAME

Most subjects of this sort have a secret name—a girl’s name. Getting the pupil to confide this name to you is one of the greatest conquests you will ever make, and—as is proper with so magical a thing as a name—is the key to any success you may have. Once you have learned it, ask permission to use it; if this is granted (and not unless), use the name at all times, except when dealing with parents or guardians. It is a mighty strengthener of the growing bond between you.

### RÉGIMES & PENALTIES

The routine to be followed by a schoolgirl during the school day bears a close outward resemblance to that of the schoolboy; only it is less harsh and more confiding, more gentle. This does not mean that strictness is never used—it certainly is, and should be, even to the extent of corporal punishment where necessary. But girls err to this degree far less than boys, and this is true of girl-boys as well.

With girls, and girl-boys, a word of criticism is usually enough, or perhaps a scolding. Sometimes you will have to go further, though a good spanking across your knee is probably the most you will ever have to administer. If you have to go

further still, use the maternal birch rather than the cane. Corporal punishment for girls is more effective if done in an intimate style.

An even greater punishment than spanking is to put the culprit into shame clothing—in other words, into boy's costume.

### THE CONSPIRACY

I return to the bond of deceit between you and the subject. The essence of the bargain is that, while in your custody, she may act as a girl and be treated as one. However, once back in domestic circles, She must revert to He and behave as a boy.

Why should this be any easier than before? Because now the girl-boy has an ally—you—and the secret knowledge of this alliance sustains him throughout the impersonation. He begins even to enjoy it—and as a result carries it off much better than before. However he is also sustained by the secret knowledge that soon he will be returned to your care and be able to be She again. Therefore arrangements must be made for frequent courses of revision.

It is very easy to convince delighted parents and guardians that the efficacy of the treatment depends on frequent revisionary courses; they see only that you have apparently succeeded where all others have failed, and they do not jib. At least such is my experience.

The consequence is that a good part of my calendar is devoted to these revision courses, usually one-day semesters. Some years ago I hit on the fairly obvious technique of dealing with as many of these subjects as possible together, and so I hold classes—or parties, depending on your point of view—to which all who arrive are gloomy and dressed as young males, but once within my doors both expressions and costumes are changed as rapidly as possible and they can be “all girls together”. I think that some of these days are more joy-filled than any others in my experience—the waves of ecstasy are almost tangible—but I generally have to smack a bottom or two, before the day is out, just the same. Even young ladies need keeping in order.

### INFANTILE PUNISHMENTS

From time to time throughout this Guide I have referred, obliquely, to “infantile punishments”. What are these?

Briefly, they are punishments designed to force an apparent reversion to infancy—babyhood—on the part of the culprit; and they are almost always awarded for behaviour that is classed as infantile. As a method of humiliation, these punishments are unsurpassed.

Let us descend for a moment into the realm of the pædiatric nurse. To put it bluntly, after bowel movements all human beings must thoroughly clean themselves—there is no need to go into further details; we all know what I am saying. However some boys, either because of laziness or because they have not been properly trained when they were very small, are—let us say—lax in this matter. The evidence for this can be found by an *ad hoc* inspection of their knickers, which should be undertaken without warning if you have any reason to suspect such revolting behaviour. It may also come to light when underclothes are being washed—in which case the guilty party should be confronted without delay.

It may be that the young gentleman has, as I have said, been badly trained in infancy—in which case he must be taught how to wipe properly, which will certainly involve temporary supervision of the bowel movements and their necessary aftermath. This is of itself an infantile punishment. Failure to make progress can and should result in the culprit actually being deprived of all conventional below-the-waist clothing and put into napkins. Each time he performs a bowel movement he is cleaned and changed across the Nurse's knee, as if he were six months old—until he has learned better, and can shew several days' personal cleanliness.

Some boys will even now attempt a form of passive resistance—by not “going”. This is easily solved. A forcibly administered enema will make light of any such resolution. This should be followed by a supervised bowel movement and cleaning. Any resistance should be punished by smacking, public scrubbing, and rubber knickers or napkins until further notice.

### MASS PUNISHMENTS

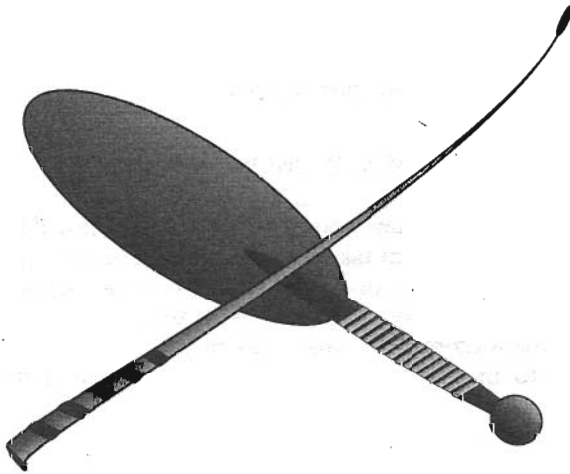
When dealing with more than one young gentleman at a time during the normal school day (in other words, when taking classes) it may become necessary to hold mass punishments—thrashings of an entire form, or dormitory, for example. These may be administered “on the spot”, with the culprits forming a doleful queue; or, as is perhaps more traditional, they may be set to wait in the corridor outside my sitting-room, making their entrance one by one as their turns come round.

### LOVE

Finally, a word on a topic which until now has been mentioned far less frequently than it ought. I love all my pupils, and, even when I punish them—even when I punish them severely—I always find ways to shew it, if this is at all possible. I am

grateful for the trust placed in me. Nothing that happens to them in my custody harms them or their lives—indeed, I might claim the contrary. The proof of this, if proof be required, is that time and time again a former pupil comes to see me, to reminisce or perhaps for another purpose. Boys who have passed through my hands have gone on to win the highest awards their country can bestow, for gallantry, self-sacrifice and leadership—I do not need to say any more.

Ladies, gird your loins!



# APPENDICES



## APPENDIX A: A CONVENIENT TABLE FOR THE CALCULATION OF OFFENCES

| [MINOR<br>OFFENCES] | I                                            | II                                             | III                                             | IV                                               | V                                               |
|---------------------|----------------------------------------------|------------------------------------------------|-------------------------------------------------|--------------------------------------------------|-------------------------------------------------|
|                     | UNKEMPT<br>APPEARANCE                        | SLOVENLINESS                                   | DIRTINESS                                       | —                                                | SELF-ABUSE                                      |
|                     | DAYDREAMING                                  | INATTENTION                                    | LAZINESS                                        | DISOBEDIENCE                                     | MUTINY                                          |
|                     | TARDINESS                                    | LATENESS                                       | —                                               | —                                                | ABSCONDING                                      |
|                     | POOR ATTITUDE                                | SULKINESS                                      | DISRESPECT                                      | INSOLENCE                                        | RUDENESS                                        |
|                     | UNCOUTH<br>BEHAVIOUR                         | SHOUTING,<br>RUNNING, &c                       | LOUTISHNESS                                     | SWEARING                                         | BLASPHEMY                                       |
|                     | FURTIVENESS                                  | SECRETIVENESS                                  | EVASION                                         | LYING                                            | LYING TO<br>AVOID<br>PUNISHMENT                 |
|                     | BAD TABLE<br>MANNERS                         | GREED                                          | —                                               | —                                                | STEALING                                        |
|                     | ANY REPET-<br>ITION OF<br>A MINOR<br>OFFENCE | ANY REPET-<br>ITION OF<br>A CLASS I<br>OFFENCE | ANY REPET-<br>ITION OF A<br>CLASS II<br>OFFENCE | ANY REPET-<br>ITION OF A<br>CLASS III<br>OFFENCE | ANY REPET-<br>ITION OF A<br>CLASS IV<br>OFFENCE |

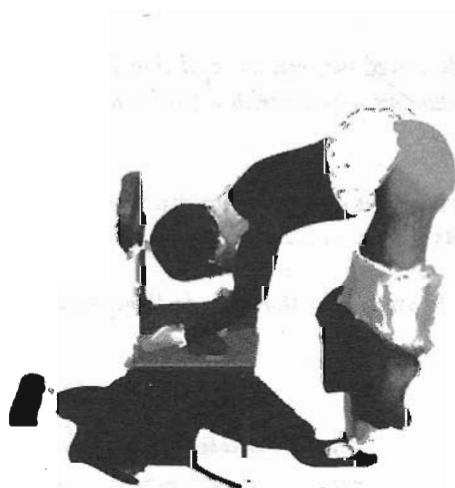
Although as readers know I am of the opinion that the proper judgement of offences and the calculation of punishments to match them is a matter of fine discernment, I accept that many ladies—from lack of exposure to wrongdoing—are by no means *au fait* with the types of crime that young gentlemen are known to commit. To aid these readers in achieving consistency, I have prepared the above “rule-of-thumb” guide to these offences in their respective degrees of

seriousness. The roman numerals refer to grades of punishment in order of severity, with *I* representing the non-corporeal penalties and *V* the very severest within your capacity. Note that repetition of any offence automatically advances the offender one class upwards on the next occasion punishment is applied for the same crime. As a further rough guide, I suggest that *II* stands for spanking, *III* for whippings with taws or tapette, *IV* for canings, and *V* for the birch.





***AN AUNT  
DOES  
HER DUTY***



# *Form of Contract*

*Date*

*I \_\_\_\_\_ of \_\_\_\_\_*

*do hereby agree and consent to place \_\_\_\_\_  
for whom I presently hold full legal responsibility, in the care of*

*\_\_\_\_\_*  
*for the purposes of educational and behavioural amendment.*

*I agree that she shall have sole charge of the said \_\_\_\_\_*

*from \_\_\_\_\_ until \_\_\_\_\_*

*at the fee separately agreed between us, and that in all matters to do  
with him or his wellbeing she acts with my full authority.*

*I understand that a régime of corporal punishment is in force and I  
hereby consent to its use on \_\_\_\_\_*

*in any manner or to any degree that may be thought necessary*

*(Signed)*

## **APPENDIX B**

*(Witnessed)*

*A typical contract between the parent or guardian and  
myself. It is best not to mention the amount of the fee in  
this document, since it is of course liable to fluctuation  
depending on circumstances.*

“COME IN, YOUNG MAN, and close the door behind,  
Please comprehend that smirks won't get you very far.  
Your bad behaviour has been lately on my mind,  
I find I've failed in duty to your dear Mama.

Two years you've been here; and in all those months  
I've never scolded you, nor used harsh phrase;  
— I've told you, boy, don't look at me askance!—  
It's time you saw the error of your ways.  
Because my regimen has been too kind  
You fancy that this means I'm always weak.  
What I intend may somewhat change your mind  
For now and then I turn the other cheek.

“A sailor fathered your Mama and me,  
A loving man, a just and careful parent  
When we were good, he loved us mightily  
When we were bad, he whipped us till we weren't.  
I still recall the shame of nudity:  
Across his knee, my clothing pulled aside  
Till naught whate'er was left of dignity.  
No single scrap of unentitled pride.  
Perhaps you wonder why I reminisce.  
It's to prepare you, that you may believe.  
The quality you lack—as yet!—is discipline,  
And Discipline is what you'll now receive.

This latest outrage is the final time,  
Thou shalt not steal, the Scriptures rightly say.  
To steal is bad; to steal wine from this house a crime,  
To drink it, worse still—sins for which you'll pay.  
At thirteen, you're a little young for port,  
But not too young to take chastisement well.  
For thieves I favour one particular sort—  
A thrashing. Therefore, go and ring the bell."

—"O Aunt, O Aunt, I do not wish to ring the bell"—

"Beware, young man, you shall increase your store of woe!"

—"But what will happen? Auntie, please, will you not tell?"

"Do as you're bid, my lad! Some minutes hence you'll know."

The bell is tugg'd; the trembling boy discerns  
A curious floorboard knot; a haycart in the lane  
The tread of feet; a knock; a handle's turned,  
"Ah, Ellen, will you kindly fetch the cane."

"The cane! O Aunt—"—"Be silent, boy!"—"O surely not the cane!"

"A cane will be quite suitable for what I have in store.

Ah, Ellen, good. I hope we shan't need you again  
Unless this boy's afraid to take his just reward.  
So, therefore, kindly stay where you can hear  
Unless I send for you. Then come at once  
And be prepared to seize this villain here  
And hold him while I do what must be done."

"Just as you wish, ma'am", says the maid; and leaves the room.  
A silence falls; there are no more distracting sounds  
His Aunt then speaks, in words of measured doom:  
"Go to the chair, young man, and take your trousers down!"  
He shuffles to the spot ordained in cold dismay  
And starts upon the designated task  
His frozen fingers cannot find the way  
He finds his Aunt's command too much to ask.

—*"O Auntie, please do let me keep them up!  
I'm thirteen now—too old to take them down!  
It's not right..."*

Then he wavers at the cusp  
On taking note of Auntie's deepening frown.

"Do as I bid! Unbutton right away!  
Perhaps you need assistance from a maid?  
Your best course is to do just what I say,  
Before I summon Ellen to my aid."

—*"O Aunt, please no! I'm doing it—see here!"*  
The pallid fingers work with frantic speed  
Four buttons at the front, and four at rear,  
The neat grey trousers slither to the knees.  
With breeches gone, all manly spirits fail  
He bends as she has bid in trembling fear  
Presenting, in the act, a white shirt tail  
A paltry veil to mask his quivering rear.



He hears the click of heels as she draws near;  
 The soft scrape as she takes the cane in hand  
 He thinks now of the sin that brought him here  
 And tries to guess what quantity of strokes he'll stand.  
 In thirteen years he's never been chastised,  
 No nurse has punished him with stinging slaps,  
 No slipper ever used to catechise,  
 The cane was always used on other chaps.  
 And now, to bend like this, half stripped!  
 With shirt-tail flapping, right across a chair!  
 At last, it seems, he's going to be whipped  
 At least there's one small mercy: he's not bare.

His thigh is touched; he starts; it is her dress,  
 His shirt-tail's lifted, turn'd up, outside in  
 And even as he wails a last protest,  
 His drawers have joined his trousers round his shins.  
 He makes to stand, and tries to pull them up once more  
 (On nudity, he has not guessed aright),  
 "Stop struggling, or I'll add six to your score.  
 While Ellen holds you down—a shameful sight."

He ceases then, in fear of greater rage;  
 And bends again, face down, with beating heart  
 Her work's complete; the curtain's up; the stage  
 Is empty, waiting for the play to start.

"Six strokes, for larceny of wine,  
 Another three, because I love you so.  
 That's nine good strokes in total, nephew mine,  
 So hold your breath and keep your head down low!"

A pause—a swish—a swipe! A bar of flame  
 Imprints itself across his *derrière*  
 A howl begins—is choked off—fear of shame  
 Prohibits boyish howls of "*it's not fair!*"  
 Instead a proud and adolescent sense,  
 Screws up his face, and keeps his bottom high  
 He's damned if he'll provide the evidence.  
 No howl shall pass his lips; no tear o'erflow his eye.  
 This resolution lasts but two more swipes  
 That's three in all across his bare behind  
 By now accumulation of the stripes  
 Is causing him to change his youthful mind.

His Aunt has laid on well thus far, we judge  
 Not savagely, yet with a certain zeal  
 No Bible 'neath her arm would be dislodged  
 But wrist and forearm furnish power to weal  
 Her anger's not yet spent; she aims the cane  
 This stroke evokes a curious high-pitched noise  
 Part remonstrance, part gasp, part roar of pain  
 As made down endless years by chastised boys.

One stroke more he endures, then, roaring, stands again  
 His face thus shown is marked with streaks of tears

As well as rage, and burning shame, and pain  
The hands clasped tightly to the smarting rear  
"Bend down!" He hesitates, but does not bend.  
Five strokes he's had, with four more strokes in store  
As far as he's concerned he's reached the end  
—*"No more, Auntie! Please, oh please—no more!"*

"Bend down!" she says again. Though terrified  
He makes no move, 'twixt stubbornness and fear  
His aunt now comprehends she's being defied  
A juvenile, bare-bottomed mutineer!

She lifts her voice and bids the maid appear.  
With pink-flushed face and eyes like shining stars  
It's plain that Ellen has contrived to hear  
The progress of the punishment so far  
A tiger leaping never showed such pace  
With trousers down, the victim cannot flee  
In seconds he's been turned back on his face  
Secured thus bent by Ellen's well-wedged knee  
And for the second time his rear  
Is bared in flagellatory shame  
Once more his flimsy shirt-tail's lifted clear  
The punisher stands back to take her aim

Well-placed, the sixth arrives with swish and burn,  
The culprit yells; he tries to wriggle free  
The seventh, then the eighth, in proper turn  
He wishes now he'd never tried to flee

A pause, and then the final ordained stroke  
 Arrives where eight alike have gone before  
 The boy collapses, all resistance broke  
 With heartfelt sobs he slithers to the floor  
 They look on as the erstwhile wine-thief kneels  
 Weeping on the carpet by the chair  
 His fingers interlaced o'er criss-cross weals  
 His shirt half up his back, his bottom bare

"Will you steal wine again?"—a muffled "*No*"—  
 "Will you steal anything?"—a "*No!*" once more—  
 "Perhaps this punishment will shew  
 What from now on will always lie in store.  
 Now you may rise; and button up your clothes  
 By rights you ought to kneel and kiss the cane  
 This time I won't add extra to your woes  
 I shan't be merciful that way again  
 So... trousers up! stand up! and wipe your face!  
 You need not kiss the rod, as I have said  
 In token of the end of your disgrace  
 Come over here, and kiss your Aunt instead."

